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PENMAN'S ART JOURNAL (R. O. KELLER)

Lessons in Practical Writing,
No V

BY D. T. AMES
It is often said that "practice makes perfect."
This is true if the time practice involves thoughtful,
patient, and persistent effort for improvement,
otherwise it will be quite untrue.

Thoughtless scribbling tends rather to retard
than to advance the acquisition of good writing.
Each time a copy has been carelessly repeated
incorrect, or but half done, has been confirmed
rather than corrected—a mental law of backward
progress. This is a fact not sufficiently appre-
ciated by teachers or pupils. Better far not
practice than to do so carelessly. One might as

well seek to win a race by occasionally taking a
turn in the opposite direction.

In our previous lessons we have considered
position, movement, unity of form, and the cor-
rect proportion of letters as essential to easy,
rapid and legible writing; another essential
which we will specially consider in the present
lesson is the proper spacing and connecting of
letters and words; upon these very much de-
pends, as in many instances the connecting
line alone impart the distinctive character to
letters.

In determining the proper spacing of
writing, the distance between the straight
lines of the small v may be taken as
a space in width. The distance between the
parts of letters having more than one downward
stroke should be one space; between the letters,
one and four-fifths spaces, measured at the head
line, except a, d, p and g, which should occupy
two spaces measuring from the preceding letter
to the point of the oval between words there
should be two spaces:

EXAMPLE OF CORRECT SPACING
many men
INCORRECT SPACING
many men
communication

Much care should be exercised while practicing
to employ the proper curve for connecting let-
ters and their parts. It is a very common and
serious fault in writing that a straight line or
the wrong curve is employed in the construction
and connection of letters, thus leaving them
without distinctive character, or imparting one
which is false and misleading. As, for instance,
a form made thus *ny* is really an letter, but

may be taken for an *ny* or a *ll*

and possibly for a *ny*. In cases where the
context does not determine its identity, it thereby
becomes a mere matter of guess, and when ex-
tended this *ny* its significance, as will be
seen, is still more vague and un-
certain; as it might be intended for either of the
following seven combinations:

ny ny ny ny ny ny ny

With a properly trained hand no more time or
effort is required to impart the true and unmis-
takable characteristics to each letter than to
make forms whose identity is open to doubt and
conjecture.

Connecting lines should have a slant
of about 30°, as shown by the
accompanying diagram.

Before practicing the copy for
this lesson the following exercise for movement
may be practiced

ny ny ny ny ny ny ny

employing purely the muscular or force arm
movement. It is not intended that in practice
the pupil will make precisely four lines as is in-
dicated in each oval, but many light lines,
tracing each oval as nearly as possible.

The special effort to trace rapidly and ac-
curately the lines so that a whole multitude of
them shall constitute one well defined oval is the
necessity discipline that gives accuracy at the

same time that it imparts ease and rapidity to
writing; with this as in other practice if it is
careless and without design, the lines sprawling
out in all sorts of ill-defined shapes, it is time
waste than wasted.

We now present the following copy for prac-
tice:

6 Fractional

We specially urge each one seeking to profit
by these lessons to give special attention to the
correction of the faults mentioned and the sug-
gestions given for improvement, in connection
with each lesson, attention and effort concen-
trated upon one or two faults at a time will be
the most effectual method for overcoming or
removing them.

Till is the price of excellence.
(TO BE CONTINUED.)

How to Teach Writing.

The successful teacher of writing will be cer-
tain to set the brains of his pupils to work be-
fore he does their fingers. He will recognize the
fact that the fingers can be skillful only as the
ready and obedient servants of an enlightened
and active brain, that the one can never per-
form better than the other perceives and directs.
He will therefore direct his first efforts to awak-
ening thought and inquiry concerning the sub-
ject. This is best accomplished by a skillful and
free use of the blackboard, upon which should
be carefully written the copy of each exercise,
when it should be carefully and critically analyzed
by the teacher, before being practised by the pupils,
thus conveying through the eye to the mind of
the pupil, a correct idea of the form and con-
struction of the copy, which should also be writ-
ten or engraved in the most perfect manner pos-
sible, and placed before the pupil for study and
imitation. By skillful blackboard illustrations
the eye and mind will become familiarized with
the correct forms and construction of letters and
writing, and when thus in the mind there exists
a clear and correct conception of writing, the
fingers, with proper instruction regarding pos-
ition, movements, etc., will very soon acquire the
 requisite skill for transcribing it upon paper, nor
will they soon lose that power, since a perfect
copy for imitation will always be present in the
mind, while the pupil, who by much practice,
and only, may become skillful at imitat-
ing a good copy so long as it is before him, will
at once lose that power when the copy is re-
moved. Teachers who look for permanent success,
must therefore make a free use of the black-
board.

Are Good Writers Bad Spellers.

It is often remarked that good writers are no-
tionally bad spellers, that they are more so
than any other class or profession we do not be-
lieve. This mistaken idea comes from the fact
that good writers impart to each letter a perfec-
tion of form, which renders every error in spell-
ing very conspicuous, while bad writers, who
employ such imperfect and doubtful forms for
letters as to often render their identity uncertain,
and their legibility impossible, except from their
context, happily escape the odium of being bad
spellers.

Back Numbers.

There are remaining a few of all the back
numbers of the JOURNAL since and inclusive of the
September number, 1877, in all forty-nine num-
bers to Jan. 1st, 1881, which will be sent for
\$2.00, with all four of the premiums for \$5.00.

Penmanship.
BY G. H. SHATTUCK.

[The following most valuable suggestions as
to the methods of teaching penmanship were
given to the teachers of the Children's Aid So-
ciety, at a meeting which they held regularly for
self-improvement. At the close a vote of thanks
was passed by acclamation.]

When I go into a schoolroom the teacher
shows me the best copy-books; I then ask for
the poorest one. The teacher is to be judged by
the poorest work he does. All teaching should
aim at the lowest—should come within reach of
the poorest pupil.

In Pittsburg I visited a school in company
with one of its officers. He said: "If it's in the
pencil to write one more and bring it to me,"
he pointed to a boy and said, "Teach that boy,
and I'll believe any man can be taught."

This boy was writing in a book having two
rulings. His letters slanted every way and
touched neither top or bottom line; he said he
could do it no better. I told him I wanted
him to do me a favor by writing the single word
and have the letters touch the top and bottom
ruling. Instead of one word I found he had
written four lines. I said, "I told you to write
but one." "Yes," said he, "I did, but I didn't
like it," and would make it better." I told
him to write one more and bring it to me. He
did. He did. She asked in astonishment,
"Did you write that?" He was proud of it. I
merely pointed to a little thing for him to do
and he did it. Put your instruction within reach
of the lowest.

A teacher made an impress on every pupil that
the eye of the teacher is on him, the same as if
he was alone. He cannot actually see every-
thing, but he can see their work, and mark his
estimate of it, and correct his errors. To com-
plich this let us take up the practical work of
the class-room. A common fault of beginners
is to bear down hard on the pen. When pass-
ing along I see this. I point on the top of the page
a light mark *N*, meaning "write lighter." *N*.
If the letters are too close together, or too far apart,
or they are irregularly grouped, I put a dash —
I take their books at the end of a recital and
note the characteristics. I do not tell them, but
all who had a certain mark (those slanting
group, for example), to stand up and look at
their books. I ask them for their opinion as to
whether the mark is right or not, as I admit my
liability to err. They are sensitive to this criti-
cism. But mind, it won't do to be too critical
or too much fault-finding. I seek an opportunity
to praise. When I see improvement in the copy
I mark the mark at the bottom. The same mark at
the bottom as at the top means improvement in that
respect. They are pleased to find such marks.

The first thing is to find the pen right. Trac-
ing books are made for this. Four proper lines
is not to teach the formation of letters but how
to hold the pen and hand, in going over the
top of the first line, and in going over the top of
the second line, and in going over the top of the
third line, and in going over the top of the fourth
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M. O. B., Durlington, Vt.. Probably, about

EXERCISES FOR
FLOURISHING.



Italian Capitals



The above cut, photo-engraved from a page of Williams and Packard's Gems, and was originally executed by John D. Williams.

of long hand writers, thirty to thirty-five being the maximum for anything like legible writing. Short-hand writers, with corresponding skill and celerity, receive from one hundred and fifty to two hundred words per minute. About the average rate of speaking is one hundred and fifty words per minute, two hundred is rapid, two hundred and fifty is about the maximum.

G. W. J., Manchester, N. H. We regard a fine quality of Bristol board as the best material for fine pen drawing and specimen work. What makes paper (just presently), is also good.

H. E. S., Detroit, Mich. Pen work designed for reproduction should be executed upon paper having a very hard, smooth surface with a fine quality of jet-black India ink freshly ground from the stick, and all pencil or visible lines should be carefully removed from the drawing with a piece of soft or sponge-rubber. All such drawings should be made upon a scale twice the size of the desired reproduction.

A. J. P., Kansas City, Mo. The "Penman's Help" was changed to the "Alliance of Pen Art," which has suspended publication. So far as we are informed, the Penman's Art Journal is now the only regular published paper devoted to the art of penmanship, in the world.

N. R. L., Union City, Pa. We have no back numbers of the Journal previous to Sept., 1877. All others can be supplied.

The average weight of newspaper matter forwarded from the New York Post-Office during the past three months was twenty-five tons a day.

Now is the time to subscribe for the JOURNAL, and begin the new volume.

Fancy Cards.

Just published twelve beautiful and floral designs, one pack, twenty-five cards, sent for 20 cents; two cards, 10 cents; 50, \$2.50; 100 for \$4.50. These are all new and original designs, and are unsurpassed by any in the market. No sample sent free. Orders unaccompanied with the cash will not be filled.

An Albany telegraph operator has received letters patent for a cipher writer designed for detectives, harvest, business men, politicians and others, who wish to correspond in such strict privacy that none save themselves and those authorized can decipher the meaning. Its combinations are illimitable, and however well one man may understand the simple little instrument, it is impossible for him to discover by himself what combinations have been used by others. They consist of four sets of the alphabet, complete, and one set of figures, arranged on the outer circle of a disc.

Persons addressing the PENMAN'S ART JOURNAL, should be sure to use the entire name and not "Art Journal" as there is another publication called the Art Journal, also an American Art Journal. Communications intended for us, but imperfectly addressed, often go to one of these publications.

A Treasure Wagon.

The removal of the Bureau of Engraving and Printing, at Washington, to a building half a mile from the Treasury, has made it necessary to provide new arrangements for the transfer of money and bonds between the two establishments. The department has had constructed a heavy van-like wagon, a sort of vault on wheels, built of iron and steel, and arranged internally like a bank vault, with a sheet iron lining. The doors are fastened with tremendous bolts, and the locks are of the combination order. The body of the vehicle is painted an olive color, with gilt ornamentation. When drawn through the streets by two immense horses, it attracts considerable attention, especially as it is always accompanied by five armed agents of the Treasury Department, two guarding the front and two the rear.

"Ladies and gentlemen," said an Irishman by its audience of three, "as there is no book here, I'll devils-rue all. The performance of this night will not be performed, but will be repeated to-morrow evening."

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of all kinds.
USE THE UNPAVED
Silicate
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LIQUID SLATING.
Be sure and get the genuine article. Coat your own blackboards on Wood, Wall, Paper or Cloth.
LAPILINUM
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FLEXIBLE SILICATE BLACKBOARDS
Made only by the
NEW YORK SILICATE BLOCK SLATE COMPANY,
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Sole proprietors. Send for sample and circular, 9 cts.
The Common Sense Binder.
We are now prepared to furnish a convenient and durable binder for THE JOURNAL.
It is so constructed as to serve both as a file and binder. Sent post paid on receipt of \$1.75.
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G. A. GASKELL, Principal. A. H. STEPHENSON, Sec'y.
Bryant & Stratton College,
Cor. Manchester and Elm Streets,
WILLIAM HERON, Jr., J. Principals, Manchester, N. H.
Circulars of both free for stamps. 6 cts.

Written Copies.
Owing to the great demand for "SPECIMENS," I have decided to send by mail, on receipt of \$5, an elegant set of written copies, not engraved, but ground off directly from the Pen, making them used as a collection of beautiful Penmanship. Fourteenth, Specimen, 75c. Written Cards, 25c. per set. Fourteenth Serial Cards with name, 1 doz. 50c.
W. E. G. Connell
WRIGHT'S BUSINESS COLLEGE,
Brooklyn, (E. D.) N. Y.

APPROVED BY ALL EDUCATORS.
SPRAGUE'S GRADED PENHOLDER.
Pat. Applied For.
Gives correct position of thumb and fingers, just the help in teaching writing, may you cannot look papers. Teachers, should become acquainted with it. Graded and straight holders are made that an oblique metal piece can be applied and the pen used obliquely. Send \$5 for graded or straight oblique holder, or 25c. for sample—stamps taken.
A. M. H. SPRAGUE,
Inventor and Manufacturer,
Norwich, Conn.
1-21

INK—50 receipts for all colors including gold, silver, and ultramarine, including 25c. Stamp taken. W. SWIFT, Marlville, Utica, N. Y. 10p.
FOR SALE of a bargain, an established and paying Commercial College, for sale, one in the city. For particulars apply to Commercial College, Canton, O. 9 cts.

GEMS.
Your name beautifully written on 1 doz. n. cards, with the
ALPHABETIC SHADING PEN
for 25 cents. Sample 10 cts. Address
J. W. S. BOWMAN, 212 Essex St., Lynn, Mass.

SEND THE COPYING TABLE. Full directions for making and using sent postpaid for 5 cts. or 10 cts. 100 copies of any writing or drawing, two-cent original.
GEO. BLISS, Harper, Iowa

NEW ENGLAND CARD CO.,
WOODSUCKET, N. H.

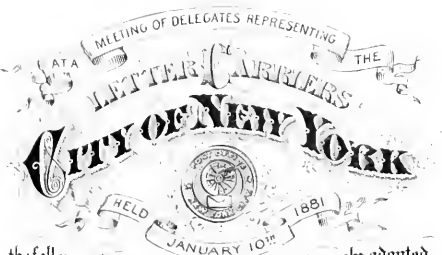
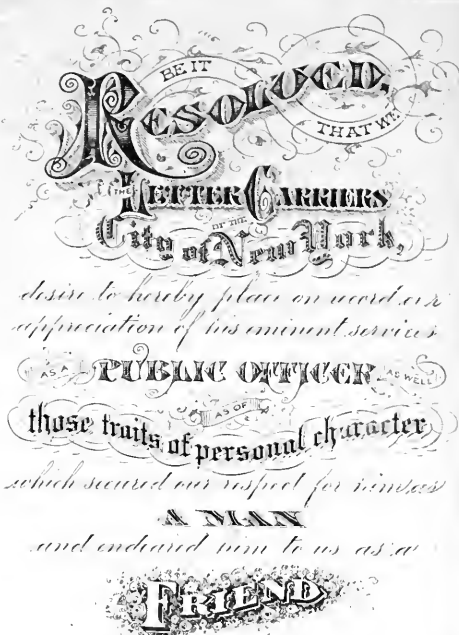
PENMAN'S STOCK A SPECIALTY.

Send for New 1881 Price List.
D. T. JAMES says: We take pleasure in referring all in want of fine cards to the
New England Card Co.
L. H.

FOR SALE—The Port Waco Commercial College, for sale for \$1500. This is a rare bar gain. For particulars address
J. C. THOMAS, PORT WACO, TEX.
BEATRICE Flourish—S. Swan or Bird 15 cts. 12 cts. each with name. E. J. H. 10 cts. 12 cts. 6 cts. GIDEON ENGLISH, Ingersoll, N. Y. 1 cts.



VOL. V. NO. 2



the following Preamble-Resolutions were unanimously adopted.



RESOURCES

we tender to the
Honorable Hugh Gardner
our sincere congratulations on

HIS ELEVATION TO THE
important office to which he has been appointed
with the assurance
of our best wishes for his future prosperity and

OF OUR CONFIDENCE THAT HIS SUCCESS

AS A REGISTRAR WILL BE

NO LESS MARKED BY THE SATISFACTORY

THAN THAT WHICH HE ACHIEVED

AS AN OFFICER

OF THE
New York Post Office

The foregoing cuts represent the engraved pages of an Autograph Album presented to Hugh Gardner, Esq. by the Letter Carriers of the Sub-Stations of the New York Post Office on his retirement as a Police Officer in the Police Department. The size of the original pages of the album were 10x15 inches, and were engraved at the office of the Engraver.

Mr. Gardner entered the postal service in 1874, having previously visited the principal post-offices in England and other parts of Europe with a view to acquire himself with the details of the service there, and note any improved method which it might be found desirable to introduce here. There are nineteen stations or branches of the New York Post Office, several of them transacting a business as large as that of a "first-class" independent post-office, and these were placed under his supervision, and he has supervised and worked and inspected and improved by him at frequent intervals. He serves proved to be of great value in maintaining discipline and efficiency, and many valuable improvements were made at his suggestions. In December last, he resigned the position to accept that of Police Justice, a post for which his qualifications are well described in the foregoing resolutions. The gift was a spontaneous one from men who had for years had the opportunity of observing his official conduct, and is one alike creditable to the donors and the recipient.

Ancient Cities.

Nineveh was fifteen miles long, eight wide, and forty miles round, with a wall one hundred feet high and thick enough for three chariots abreast. Babylon was fifty miles within the walls, which were fifty feet thick, and 330 high, with 100 towers. The Temple of Dura, at Ephesus, was 120 feet to the support of the roof. It was 100 years in building. The largest of the pyramids is 401 feet high, and 140 feet in length, and has eleven steps. The stones are about 30 feet in length, and the layers are 300. It employed 330,000 men in building. The city of Nineveh, in Egypt, contains 300 chambers and 200 halls. Thebes, in Egypt, presents more than 27 miles round. Thebes was 25 miles round, and contained 350,000 citizens and 100,000 slaves. The Temple of Delphos was so rich in donations that it was plundered at Delphi, and Nineveh was carried away from 210,000 soldiers. The walls of Rome were 13 miles round.

Fancy Cards.

Just published, twelve double-leaf and floral designs on paper, twenty-five cards, sent for 20 cents. For cards, 300, sent for \$1.00. For \$1.50. These are all new and original designs, and are unsurpassed by any in the market. No sample sent free. Orders accompanied with the cash will not be filled.

Binders for the Journal.

All who desire to preserve their Journals in a convenient form for study and reference can do so by using "The Common Sense Binder." It will contain at least four volumes of the Journal, in a convenient and perfect form as if bound in a book. It is both a file and binder. Sent, post-paid, for \$1.75.

Induce ten cents for a specimen copy of the JOURNAL. A single dime is a trifle, but when aggregated into thousands it is not a trifle. Again, you wish a copy of the JOURNAL, which is of value to you and a cost to us. The cost of a single copy to you is a trifle, but the cost of many is much to us.

If you want good pen-cases 35 cents per quarter gross, or 85 for full gross of Van's Penman's Goods.

The freely only values when on the wing. So it is with the mind, when once we read, we darken.

THE MODEL

COPI-BOOKS.

WITH

Sliding Copies.

Distinctive Features.

1. The copies are upon new paper, and are so adjusted that the paper has the one face writing, and the other face, upon which all of his own important work is written.

2. No writing-paper is taken from the pen by the copy. Thus the paper has the one face writing, and the other face, upon which all of his own important work is written.

3. The copies are of the best quality of paper, and are so adjusted that the paper has the one face writing, and the other face, upon which all of his own important work is written.

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15. The copies are of the best quality of paper, and are so adjusted that the paper has the one face writing, and the other face, upon which all of his own important work is written.

TO PENMEN.

Engravers, Teachers, Decorators and

Junior Pen Artists.

Pen-publs. upon the art of Penmanship have

been published in this country, compared with the

best in England, France and Germany, and

works of this kind are especially fine, since the develop-

ment of distinctively American style of writing and

decorative penmanship.

Many requests have been addressed to the Spencer

author for a part to prepare a work to illustrate

in a comprehensive manner, the art of Penmanship in

its various departments. Such publications elevate the

trade and give a much for the penman, artist, in-

structive, accurate and teacher.

Belts views to meet this demand, the Spencer

author has a work in progress entitled the

The New Spencerian Compendium of

Penmanship.

It is the introduction of both authors and publishers to

make it the most work of its class that has yet ap-

peared, whether in the past or the future. It is a work of

one of the best penmen, produced by one of the most skillful

artists who have ever lived, and is a work of the highest

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Lessons in Practical Writing.

No. VII.



BY D. F. VILES.

In the process of learning we do not come length upon the great idea of the advantage of practicing upon a great variety of the forms of the letters, as it gives us a great increase of the ability of learning to write and the habit of writing as well as of it. We will consider briefly the advantage to be derived from selecting the most simple types as our standards for the several letters of the alphabet.

The simple forms are not only more easily acquired, and more rapidly executed, but they

are more easily read than the more ornate styles; in fact, those forms that cost the most are worth the least. It is as if a merchant should constantly purchase an inferior class of merchandise and pay the high price of the best; his chances for success certainly would not be very promising.

Labor, whether of the clerk or mechanic, is rewarded according to the results it can produce. The expert or clerk who can write one hundred words, equally as well, in the same time that another writes fifty, will certainly, other things being equal, command twice as much pay. The rapidity with which writing can be executed, depends largely upon the simplicity of the forms of letters used, and the size of the writing. A medium or small hand is written with much more ease and rapidly than a large hand, from the fact that the pen can be carried over short spaces in less time and with greater ease than over long ones, and can execute simple forms more easily and rapidly than complicated ones. To illustrate. Suppose one writer were to habitually make the capital R thus:

Which requires eleven motions of the hand to execute, and that another were to uniformly make it thus:

Requiring only four motions of the hand, it is apparent that the difference of time required to make each cannot be less than the proportion of eleven to four, that is, more than three times as long. The complicated form, consists of many lines, some of which are required to run parallel to each other, and all made with reference to balancing or harmonizing with some other line, and requires to be made with much greater care and skill than the more simple form, so that the disadvantage is even greater than indicated by the simple proportion between eleven and four.

The practice of these complex forms of the alphabet, will be fatal to rapid and legible business writing.

These remarks are intended to apply more especially to business and unprofessional writing. Where show and beauty are of greater consideration than dispatch, variety and complexity of forms are quite proper, and even necessary.

We here give the entire alphabet of capitals such as we would recommend for business purposes, as combining simplicity of form and ease of construction:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

They may be practiced in connection with the present lesson, which we will precede by the following movement exercise:



which should be practiced, making use of the muscular or forearm movement.

It is an oversight, copy No. 5 was omitted in proper order, and hence is now given:

5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 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who received with the President and Mrs. Hay and who made the introductions. The date each event is worked in the monogram on c

part month is a package from J. M. Wilkes, Penman at Bryant's Business College, Chicago, Ill.

R. W. Cobb, Penman at the Spencerian Business College, Cleveland, Ohio, includes in an elegantly written letter several superior specimens of cursive writing and an artistic specimen of off-hand flowing hand.

One of the most elegantly written letters received during the past month came from W. F. Patrick, teacher of penmanship in Sadler's Baltimore (Md.) Business College. Patrick is evidently well up towards the peak of accomplished writers.

P. R. Cleary, Carson City, Mich., writes a handsome letter in which he incloses a graceful specimen of flourishing and a club of forty-five subscribers to the JOURNAL. Mr. Cleary is highly complimented by the press as a skillful and successful teacher.

A Dispute between the Pen and the Sword.

(Translation from the French of Baron de Sacy, for the PENMAN'S ART JOURNAL.)

In reading the article in a late number of the JOURNAL entitled, "La plume est plus puissante que l'épée," the pen is mightier than the sword," I was reminded of the following fable of French history.

Many years ago a dispute arose between the King's ministers who are his secretaries for the execution of his will, and the generals who commanded his vast armies.

The knights of the veil said: "Honneur is our province. We are the heroes of dethronement and conquest."

"The traces of prudence proceed from our mouth; it is by them that we have established the foundations of the empire, they are the hands by which its frame is held together."

"Our hand builds the pen, that serene instrument, whose power nothing can resist; which puts down the mighty, and gives understanding to the simple; though its form be small, and weak, and insignificant, yet the brave, who have drawn the sword, are compelled to retreat before it. It brings to nothing princes intoxicated with their greatness."

Then, taking up the pen, they added: "You are the steady supporters of glory."

"The pen in our hand is the ornament of the empire. With us is the distribution of honours; we temple the stars of heaven under our feet. They who handle the sword are but our vassals; our pen punishes their hearts without resistance."

In this time the child of the armies had become very indignant at the seeming audacity and boldness of the advocates of the poetic lyre, and strutting to and fro with all the conceit of an inveterate military painter, he answered:

"What is that you say? Are not we the lions of war? the brave of countless courage? We pour the flame of battle through the clouds of smoke, and the tempests we inspire by the hand, desolate and solitary, the people who inhabit them quit their homes broken hearted, children abandon their parents to escape our fury."

"To us alone belongs the sword, which, with one tongue, speaks pain, folly and treachery, and without sigh, penetrates all that is hidden. In its impetuous career, like the torrent of Keshon, it sweeps away all opposition. When the supports of royalty meet in the presence of the Most High, it is exalted above them all; for it is the crown of kings, the diadem of the Lord's anointed, it reaches over the state of those who see it, and the victims of its vengeance are swept away as the sand of the beach."

Now both parties have said their "little speech," and each being egotistic enough, as is usually the case, to think that he had "laid it over" the other, the Baron and Pen prayed that the dispute might be allowed to defend their respective claims. The respect was entire, and the Baron prevailed. "It is I who inspire strength and courage in no hero. It is to me that the valiant and the young lions expect their food, whilst I exist, they will suffer no other hunger nor thirst; for I feed them with the flesh of the mighty, and make them drink with the blood of the brave."

"How does the weak Pen compare herself with us whom my men consume, and whom I temple under foot. That frail, weak reed! that vile branch! shall she dare dispute precedence with me? At the slightest touch she is renounced."

In the meantime the Pen had been taking notes in shorthand, and the pauses between the "far fetched" sentences of the Baron allowed ample time for the Pen to thoroughly digest the

points and frame an answer, so that when her time came she replied in the following elegant, easy and logical style:

"For once Truth hath escaped thy lips. Thou hast declared the thing as it is. Yes, it is thou who sheddeth blood; thou art known by thy violence and cruelty."

"Alas! what blood hast thou poured forth! How many innocents have thou massacred!"

"From the day existence began, thou hast not ceased to depopulate the earth; to fill all places with the bodies of the slain; to tear the infant from the breast of its mother."

"If thou boast thy strength against me, know that it is not in strength that my power consists, but in the spirit that animates me."

"With what face canst thou compare with me? I am of pure and blameless life; a sinner in palaces as well as tents; but thou art a vagabond tramp of the desert, whose whole conduct is a tissue of crimes, rapacity, and murder too vile for contemplation."

"Thou, lost no abode, but among rugged mountains, rocky, the habitation of the thorn and the cypress, the caverned channel of the torrent, and the gloom of ancient forests."

"Whoever sees thee speeds his flight. On the contrary, my presence occasions joy, and my society inspires confidence."

cumbered with the mire of the slough of laziness, and he has not even the energy to shake it off, so he makes a sorry shift of life, and comes to the end of it a wreck of wasted opportunity.

Especially in art the young man needs early to fix his standard. "Art is long, and time is fleeting," says the poet; and one cannot decide too promptly, if he intends to be an artist, what particular kind of esthetic work he ought to do, and how he ought to set about it. *Oughtness* is the lever which has lifted many an honest young aspirant to the highest honors of his profession.

The art of penmanship, everybody knows, is not acquired in a day. A young man may decide to be a penman, but that doesn't make him one. There is work ahead, and plenty of it, before he can lay claim to the title of artist *penman*. He must fix his standard, and then climb up to it. Suppose, now, that he doesn't think it necessary to be so precisely definite in his aim. He thinks it well enough, especially if the necessity for bread does not stare him in the face, to have a sort of floating purpose to make his mark on the scroll of life with the pen, now and then, and meanwhile he will take in the direction of success every time he finds it convenient. Perhaps he takes lessons intermittently, and practices when he hasn't anything else to do. At

Penmanship.

It is a fact, conceded by all, that an education is not complete without good writing. How often we hear it expressed "that penmanship is an art," and only those who have that "special gift" can become good writers; this is an absurd idea. Does the lawyer, doctor, merchant, or even a farmer, need a "special gift" to enable him to succeed? No, it is study and practice. If so in other professions why not in penmanship? Practice, without study, is almost worthless in any profession; the two must be used together to insure success. It is an old saying that "practice makes perfect," but this is not true; it implies only practice; a pupil may practice and every succeeding line be worse than the last. A successful teacher will always set the brains of his pupils to work before he does their fingers, he will direct his first efforts to awaken thought. Every copy should be carefully analyzed before being practised by the pupil; let it become so familiar to the pupil that the correct forms and construction of the letters will be engrained on his mind so thoroughly that he will know just how a letter should be constructed, the fingers, after proper instruction, will very soon acquire the skill for placing it on paper



The above cut was photographed from an original pen and ink specimen by G. T. Oplinger, of Staunton, Pa. Mr. Oplinger was many years a teacher of writing in Williamsport Commercial College, but for some years past has been devoting his time principally to designing and executing ornamental pen work.

"Thus art regarded as a man polluted and contagious; a miserable outcast and a plague to humanity. Robbers and profaneness; men nursed in crime, these alone of mankind seek to be associates."

No doubt that you will all declare that, la lyre poetique cerna l'épée,—the poetic lyre has been the sword.

C. L. MARTIN

QUINCY, Ill., Feb. 7, 1881.

Having a Standing in Life.

BY PAUL PASTOR.

A certain natural vigor and aversion to the difficulties of conscientious labor, has prevented once a promising young man from realizing his possibilities in life. He pretends, perhaps, that he does not enjoy work, he even deceives himself into thinking that he is working, while in reality he has never broken through the discipline which separates him from real honest effort,—he does not know what work is.

Alas, how many young men are entangled to day in this very snare!

One of the chief things which a life beginner desires to do, is to form a strict personal standard. He reads the yoke. If he puts it on, there will be no alternative but to work in good earnest, if he keeps it off a little while longer, there will be a chance to work and play too. He thinks he is too young to commence slaving now. He will wait, when he feels a little older, a little more accustomed to the strains, side of living, he will plan his work, and devote himself to it heart and soul. But the years fly, and he grows no older in wisdom. His feet are well en-

first he may seem to be getting on as well as his more industrious companions. Streams that emerge across open often flow for miles after leaving their common source close together. But prevent the man with the standard in life grows away from his headless companion. Perhaps they have come to the first hill of difficulty; one ascends, the other goes around it. One direction seems as good as another to the man who has no fixed aim. He wanders about quite likely, till he has tired himself to no purpose, and then is done to rest. It is time the man with the standard is out of sight.

The owner we come to that title old conclusion, "Life is earnest," the better it will be for us. It may seem hard-earned enough to the spirited young man just loosed from parental restraint, but, just like "home, sweet home," if he does not leave it now, he will have a long walk round the girdle of the earth in search of something better, and is just as sure to bring up on the worn old threshold of human faith at last, as the sun is to creep back into the gates of the east to-morrow morning. In the words of the wise Irishman,—"Shure, he'll better shoop before he starts!"

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as endorsing anything outside of its editorial columns; all communications, not objectionable in their character, or devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Like all other professions it needs study, practice and energy to make it a success.

A. F. IRISHMAN.

Our most profound Sympathy and Condolence

Is extended to our former employee Mr. A. B. Dodge who, within a year after his marriage, is suddenly called upon to mourn the loss of a dear 17-brained wife. Mrs. Dodge was an interesting and accomplished lady, and will be deeply mourned by a large circle of friends.

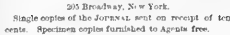
Part V of the New Spencerian Compendium

Is now ready, and is an exceedingly attractive and valuable number to any one seeking examples for lettering, to which this part is exclusively devoted. Thus or any of the previous parts mailed at the publishers price from the office of the JOURNAL.

When Subscriptions May Begin.

Subscriptions to the JOURNAL may date from any time since, and inclusive of September 1877. All the back numbers from that date with the four premiums will be sent for \$3.00. All the numbers of 1880 and 1881, with either two of the premiums will be sent for \$1.75. With all of our premiums for \$2.00.

Penmen in want of any style or quality of card stock will do well to address the New England Card Co., Weymouth, B. I.



men, hence are they wont, to not only discard in their own practice, but to discourage every line or movement not necessary to the legibility and facility of executing writing. What we would then define as business writing, would be that which employs for all the letters those types

A. H. Hinman paid us a visit a few days since and reports that his Business School recently opened at Worcester, Massachusetts, is successful beyond his expectations, and now numbers upward of eighty pupils in attendance.

The N. J. Business College Annual, published by Messrs. Miller & Drake, proprietors of the New Jersey Business College, Newark, N. J., is one of the most readable, best printed, and attractive college papers we have received.



The above cut was photo-engraved by the Moss Photo-Engraving Co., No. 533 Pearl Street, New York, from a page in Williams and Packard's *Gems of Penmanship*. The original was flourished by John D. Williams.

Answers to



NOTE.—Under the head to wait endeavor to answer all questions of general interest to our readers, and having a bearing upon any of the specialties of which the *Journal* treats, and not personal or of the nature of an advertisement. Many questions had to be left unanswered from one of these reasons:

F. R. H. Howe, Texas. (1) What is a *stroke* in penmanship? (2) When does a stroke terminate? (3) How would you describe the capital letter as form. (By the fifth principle) **F. E. D. C.**

Ans.—1. A stroke of the pen is any distinct upward, downward or lateral movement of the pen. 2. This question we consider as applying to connected writing, in which case a stroke ends at the centre of a turn, at the point of an angle, or at the terminal point of any line. 3. The fifth principle, according to Spencerian analysis, is described as an oval, which also describes alphabet *O*. The *E* is composed of a small oval for the top part, joined by a loop to another larger oval for the bottom. The body of the *D* is also an oval. The *C* has a small, direct oval for its oval, and for its body the left half of a larger oval.

W. M. T. Easton, Pa. wishes to know if there is any other color than black for indelible ink. **Ans.**—We know of none. Can any of our ink manufacturers inform us upon that point?

C. L. R. Greenwood, Mass. Will you be so kind as to inform me whether it is essential that the last two fingers should come together when I commence to write in biggers? Come together all right, but as soon as I make a loop I turn them apart. As you can give me no information on this point, it will be gratefully received by yours truly.

Ans.—By reference to the cuts at the beginning of our writing lesson, on the first page of the *Journal*, you will see illustrated the correct position of the hand while writing. The first and fourth fingers should be in contact, or nearly so, and be brought sufficiently under the hand to permit the nails to rest upon the paper, thus furnishing the hand a strong support, and the smooth surface of the nails to glide upon the paper while writing.

G. R. M. Jacksonville, Fla. What is the special advantage of unshaded over shaded writing?

Ans.—Unshaded writing is most rapidly and easily written from the fact that it is executed with a light and uniform pressure of the pen, while shaded writing requires a constantly varying degree of pressure, causing a contrac-

tion and relaxation of all the muscles of the fingers with each upward and downward stroke of the pen, which soon tires and sometimes even paralyzes the muscles of the fingers.



F. G. M. Donald is teaching writing classes at Clark, Miss., and Trenton.

G. W. Shluser is teaching writing classes at Juncosville, Va. He is a good writer and popular teacher.

H. R. Creary, Principal of the Etica (N. Y.) Business College, is a good writer and a popular teacher.

Joseph Schwartz, special teacher of writing in the public schools of Zanesville, Ohio, writes a handsome letter.

F. R. Cleary is teaching large writing classes at Keweenaw, N. Dak., from which place he sends a large club of subscribers for the *Journal*.

D. H. Farley, for many years past teacher of writing in the State Normal School at Trenton, N. J., is an accomplished penman and a popular teacher.

Cuts are issued by the students of the Spencerian Business College, Washington, D. C., for their Twenty-ninth Annual Reunion, which is to take place on the 21st inst.

J. R. McFarlan has been teaching large writing classes in Jackson and adjoining counties. We hear our thanks for a club of subscribers for the *Journal*.

H. J. Williamson is teaching writing in the University of North Carolina, at Chapel Hill, N. C. He receives several superior specimens of written cards and of hand writing.

W. S. James is Superintendent of Penmanship in the Bishop Scott Grammar School and the St. Helen's Hall Female Seminary at Portland, Oregon. He is an easy and graceful writer.

J. G. Cross, author of the "Electric" system of shorthand, is teaching in the Illinois Wesleyan University at Bloomington. Mr. Cross enjoys the reputation of being a successful teacher.

F. J. Smith of Northeast Pennsylvania, was lately awarded the first prize for greatest improvement in writing during the past winter at Bryant's Buffalo, N. Y., Business College. The prize consisted of a very handsome specimen of penmanship, executed by Messrs. H. Loomis and Geo. W. Davis, who are the penmen of the *Journal*.

Did you ever hear a cockney spell salmon? Se'e—There's a hee an' a hay an' a bell, two bees an' a bee!—*Atlanta (Ga.) Post-Advertiser*.



A. G. Ward, Union Grove, Iowa, sends a handsomely flourished bird.

N. L. Richmond, Bascom, Indiana, sends several excellently copied copy slips.

J. W. Waterman, Belfast, Maine, sends a package of finely written card specimens and flourishing.

J. N. Barr, Jersey City, New Jersey, sends a flourished German type alphabet which is creditable.

J. T. Collins, Utica, Ontario, encloses a handsomely executed specimen of flourishing and several specimens of copy writing.

S. S. Bosman, of Lynn, Massachusetts, sends a specimen of lettering and a drawing of a very artistic floral and bird design for album.

T. S. Brewer, Valparaiso, Indiana, encloses two highly artistic specimens of off-hand flourishing and several well-written card specimens.

A pen of flourishing and an elegantly written letter comes from A. A. Clark who is teaching at Spencerian Business College, Cleveland, Ohio.

C. W. Robins, principal of the commercial department in Christian University, Missouri, sends a gracefully executed specimen of flourishing.

H. T. Gibbs, penman at the Agricultural and Mechanical College, Maryland, encloses several creditable specimens of card writing and lettering.

L. L. Tucker, Providence, Rhode Island, sends an attractive specimen of flourishing in the form of a flourished wreath, in the centre of which is a bird design and old English lettering.

Maxwell Kennedy is teaching writing and bookkeeping at the McDonough Normal, Scientific and Commercial College, at Macomb, Illinois. Mr. Kennedy writes a good hand.

H. W. Wamerscher, a student at Keller's Business College, Baltimore, Maryland, sends a letter written in a good practical hand and encloses a creditable specimen of flourishing.

F. A. W. Salmon, who is taking age and telegraph operator at East Bloomsfield Station, Maryland, encloses in a handsomely written letter several fine specimens of card writing.

H. R. Gooder, teacher of penmanship in the Mathews Business College, Detroit, Michigan, writes an elegant business letter, in which he encloses several specimens of graceful off-hand flourishing and business writing.

Extra Copies of the Journal will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Editors Penman's Art Journal.

Dear Sirs:—Will you please give me your idea in regard to the respective position of the English and American system of holding the pen; the English holding the middle finger straight against the pen, and the American letting it drop down. Respectfully,
W. S.

As to which of the above mentioned methods of holding the pen is preferable, depends upon what movement is employed; where the finger movement is used, a more free and easy action will be obtained by bringing the end of the middle against the penholder, but when either the wrist or arm movements are used, less is required of the fingers, and the more easy method of holding the pen by dropping the middle finger will be most adopted.

THE PENMAN'S ART JOURNAL for March opens with the seventh number of D. T. Ames's "Lessons in Practical Writing," and the stress which this chief among artistic penmen here lays upon the advantages of systematic penmanship, in long-term writing would surprise those who know him only through his artistic pen work. Lyman D. Smith contributes an article on "Form and Movement in Writing," in which some of the leading features that have of late marked themselves in as indispensable accessories to leading systems of penmanship are laid upon with such vigor that we have no doubt a no-supper war will be the result. The *Journal* editors evidently spare no pains to make the publication a valuable and interesting one to all who have any regard, not only for the artistic in penmanship, but for improvement and excellence in plain business writing. To those particularly who wish to acquire a correct system of penmanship, and who have not time or means to take lessons from a teacher, the *PENMAN'S ART JOURNAL* will prove of invaluable assistance. Anyone who reads the *PENMAN'S ART JOURNAL* for a year and continues to write a poor and flimsy hand may be set down as incurable; the editors seem to possess the faculty of communicating their enthusiasm to their readers, and the contents of the paper are so arranged that a very small middle-aged reader will always find something to interest him. The department of "Editorial Notes" and "Fancies," which is carried in every number, will find a reader will probably find some hints to crack as a fluid to the more solid paper. The *Journal* is a monthly, and the price at subscription only \$1 a year. Office of publication, 205 Broadway, New York. *Notre Dame Scholastic*.

An ink is popular in Paris, termed by the Parisians "L'Ink Ink." This is a fading ink, intended for tender correspondents of a dubious character. All traces of it disappear completely in a month's time, or at about the same date, except a hatched line, say, as, has been faintly themselves undergo a change. Such inks have been used in signing bonds, I. O. U.'s, and similar documents, with consequences that can better be imagined than described. They are made of an aqueous solution of the iodide of starch.

The Permanence of Penmanship.

BY PAUL PAXSON.

Every now and then some new invention is brought before the public, which is intended to "take the place of the pen." Ink pencils, stylographic pens, type writers, calligraphs, etc., have followed each other in rapid succession, and there is no telling how many new candidates for popular favor will start up within the next few years. "Improvement" is rampant just now, and the inventor has to rack his brain to keep up with the popular demand for novelty.

But one thing, at least, is certain. Penmanship cannot be improved off the face of the earth. And why? Because it is one of the immortal arts; it embodies the true esthetic principle; it is not utilitarian merely, but refining. Type-writers and ink pencils may relieve it of its drudgery; may supersede the pen as an instrument of manual labor; but no innovation can affect penmanship as an art. Then the products of the masters will always rank as far above mere mechanical products as paintings above drawings, and masterpieces above the master-of-Pari-cases. No artist-preneur need fear that his profession will ever be a sinecure. There is as much inherent value, as much ideal beauty, in a fine work of the pen, as in the erections of brass or chisel, and people are beginning to realize it—as witness the unparalleled success of the *Journal*. Fifty years ago there was no room for penmanship, as there is now, was cultivated mainly as an auxiliary attainment, useful for a business man and a civvy, but of no real esthetic value. Behold the change today! Thousands of artists all over the land are devoting themselves to penmanship as a profession. They do not merely devote a few months to the mechanical, but they are keeping on to-morrow hand, but throw themselves heart and soul into the good work of elevating and improving their art. Nor do they lack encouragement. True excellence never goes unrewarded. Their creations are sought after by people of culture, as the exponents of a new art. In many an elegant mansion to-day we will see luxuriously framed and hung a composition by some of our masters of the pen. A century hence there will be no doubt of the permanence of penmanship. As an art it has improved wonderfully during the past decade, and can well afford to be confident of its history and brilliant promise to the civilization, or any other mechanical apparatus which may be hereafter invented.

Whatever may be the fate of the pen, the future of the pen-ventures is bright indeed. Heart is young, vigorous and full of promise. Its daylight and its angels are yet to come. And surely no young American who aspires to the Presidency of these United States (as what young man of our day would not?) could doubt but that he is the coming penman, the genius whose hand shall strike the stars! It is a glorious national confidence that has produced the non-topics of the old artists who are not in the new art? Penmanship is on her way to the top of the world, and the new "thunder" is the word—let it be the word!

The New Spencerian Compensium.

By all who know him, Father Spencer was beloved for his large heartedness and his willingness to assist all who loved penmanship. As a man, the beautiful system which he developed for the small qualities attached many to him who felt that it was not a crime to be other than loyal to that was Spencerian. Believing that nature will out time, or state, he was looking for years to the time when it is that the great artist will perpetrate the art Spencerian that was shown by Father Spencer; at last the time has come. Through years of effort the Spencer Sons have kept in the front rank as penmen, and through the study of all that was artistic, have developed a conception of the true and beautiful to a high degree. Under the hand of Mr. Leonard F. Spencer, the king of penmen, the Spencer sons are engaged upon a work which will place a new name upon the world. Through the assistance of Mr. Alfred, the great master of engravers, the Spencer sons are presenting to penmen and the world, the most perfect, beautiful and finished specimens of artistic design which the highest skill can produce. In the "New Spencerian Compensium" may be found the "Penman's Paradise," where the student first and the mind gain inspiration from faultless beauty. As compared to this, all other compensiums are as children's playthings compared to the magnificent Venus. The Spencerian copy slips are still the most beautiful and accurate of anything ever laid before the penman. The Spencerian class books come from the hands of men and seem to carry one entirely through all that is essential in penmanship and better than any other, most itself more gradually than to the compensium, nor fail to find that the Spencerian authors are men of great value to the profession, and credit to themselves. A. H. HESMAN.

the improvement made by the members of the Baltimore Chirographic Club—that he had never seen any improvement equal to the *Journal*. He also said, "The Spencer Brothers may put that feather in their cap and wear it. I know not how I could give them a better one."

Such an endorsement from Prof. Webster, from his long and successful career as a commercial teacher, is of high authority.

We have before us a long list of the most flattering testimonials bestowed upon the Spencer Bros. by distinguished patrons of their Washington Club, which we would gladly copy had we the space; but we are sure that no words of the *Journal* needs to read testimonials of these gentlemen in order to ascribe to them the highest merit and fame as authors and instructors.

Write for the Journal.

Brother if you can—I have a few questions to ask, which I wish you would read closely and consider them one at a time. Will you look back at the short-lived penman's papers which have existed the past fifteen years, and compare them with the PENMAN'S ART JOURNAL? Has not the *Journal* far surpassed all previous efforts? Has not Mr. Ames given to the profession the ablest, most useful, the most elevating, instructive, and the only permanent paper? Has he not done greatly in battling against the false faith in penman's papers and fairly lived upon the belief that a penman's paper could not be reliable and permanent? Has he not done more than any penman in opening up to his brethren a view of the higher departments of pen-art, and has he not done greatly in laying upon our tables in illustration and penmanship a great mass of the richest and most artistic designs ever published? Did you ever get up a paper the size of the *Journal*, and if so do you cry Mr. Ames the great task imposed upon him each month?

And yet, considering all that Mr. Ames is doing and has done, some complain that the *Journal* is still "why?" Are we not, as penmen, more to blame than Brother Ames? Can he do more? Should we not act as bull-dozers, sharpen our pencils, jot down our experiences and send copy to the *Journal*? When we meet as penmen we are the best of fellows in the world, but when we are through the "ARTIST'S" Ames needs help, and in serving we have not proven tried and true? When we go to convention we all want to turn our little bones and all we wish what was being said by others was written so that we could read it at our homes. The *Journal* is the best possible place where the good fellow in us can find it. There is always an audience embracing the whole of us that are awake in one profession, and many of our fellow penmen have become well-known and are filling many places in our hearts through their liberal articles written for the *Journal*, and what we all want is to find out who the good fellows in us are. To do this and let us all prove that we are not selfish, but liberal-hearted fellows gladly willing to give our experiences. By so doing we will all feel better and greatly assist our overworked friend Ames.

A. H. HESMAN.

We are quite sure that our readers will share our satisfaction at being able to present in these columns the portraits of two of the famed Spencer brothers, since, by beholding the portraits we can much better appreciate the anecdote related of these gentlemen in the March number of the *Journal*. We here repeat it.

WHICH WAS WHICH.

"Henry C. and Harvey A. Spencer, of Washington, D. C., are twin brothers, and so closely resemble each other in looks and personal appearance as to be distinguished only by very intimate acquaintances. Henry has been a frequent visitor at, and is well-known to all the attaches of our office. Harvey, having been South for several years, was entirely unknown to any of them; recently the two visited New York, and of course, as all good penmen do, devoted our meeting with call arrangement friends, (having been posted regarding names, persons, &c.) entered a few moments in advance, greeting all after the genial and graceful manner of his well-known father, and was in turn received with all the warmth and familiarity of an old acquaintance presently in comes Henry. Our readers may imagine, but we must be excused from any attempt at describing the peculiar visages and exclamations which greeted Henry."

The two brothers are not associated in conducting the Spencerian Business College, Washington, D. C., and for many years have been among the most noted and popular instructors in the "Spencerian" in the country. In fact the Spencer Brothers, including the equally famous Lyman P. also of Washington, Plan R of Cleveland, Ohio, and Robert C. of Milwaukee, Wis., possess a fame as authors and teachers of writing more to be envied than any other equal number of penmen in the world. The father, P. B. Spencer, was first among the penmen of his day and generation and all live of his sons and several daughters seem to have inherited the full measure of his artistic genius, and what is rarely the case, the sons have surpassed the fame begun by the father, and added new and new lustre to the name of "Spencer."

During the past year the Brothers H. C. & H. A. have been instrumental in organizing in the city of Washington an association known as the "Chirographic Club," which has for its object the cultivation of a taste for and to popularize writing as an accomplishment. The club has become quite popular and very recently, through the efforts of W. H. Safford, President of the Bryant & Stratton Business College of Baltimore, Md., the Brothers have assisted in organizing a similar club in that city, respecting which we copy the following from the Baltimore papers.

THE CHIROGRAPHIC CLUB.

The closing exercises of the Baltimore Chirographic Club took place at the Bryant, Stratton and Safford Business College last evening. The first and last specimens of the chirography of the members of the club were submitted for examination to a committee, consisting of Prof. H. F. Shepherd, Superintendent, Baltimore schools; James R. Webster, Superintendent of commercial department, Chirographic College; John H. Port, the well-known book-keeper; George N. McKim, hardware merchant, and John Ryan, type foundry. Prof. Shepherd presented

the report on behalf of the committee, remarking that a very careful and thorough examination and comparison of specimens had been made, and that on account of the great progress exhibited, it had been difficult to arrive at decisions. He reported, however, highest excellence in penmanship by Mr. H. S. Collins, greatest progress among ladies by Miss Sallie L. Norris, greatest progress among gentlemen by Mr. H. W. Tate. The members of the committee each in turn briefly addressed the club, congratulating them upon the advancement which had been made in practical penmanship, reflecting great credit upon the Spencer brothers, instructors of the club, and all the ladies and gentlemen who had enjoyed the advantage of the course of training. The members of the club reported and unanimously adopted resolutions highly complimentary to the Spencer brothers, Prof. W. H. F. Patrick and the Bryant, Stratton and Safford Business College.—*Baltimore American of May 10th, 1881.*

THE BALTIMORE CHIROGRAPHIC CLUB

at its closing exercises last evening reported and unanimously adopted the following resolutions:

Whereas the Baltimore Chirographic Club having been established through the enterprise of the Bryant, Stratton and Safford Business College; and whereas to them we are indebted for securing the services of the Spencer Bros., originators and founders of Chirographic Clubs, who have fully demonstrated by the results obtained in this club that the art of writing can be well taught in a short course of lessons under their skillful management; be it,

Resolved, That we heartily recommend the system of penmanship as presented by the Spencer Bros., for their uniform courtesy and kindness, and cordially recommend them to all who desire to improve their hand by writing as instructors of the highest skill and most unparelleled success.

Resolved, That the Spencer Bros., have accomplished, grade I and systematized the process of learning to write better and gentlemen of ordinary intelligence can with slight effort readily change their writing from a bad to a good style in a short course of lessons under their practical and able instruction.

Resolved, That the club recognizes in Mr. W. H. F. Patrick, professor of penmanship of the Bryant, Stratton and Safford Business College, who has so ably assisted the Spencer Bros., an instructor in penmanship of rare ability, and earnestly commends him to the public as worthy of the fullest confidence.

CHAS. E. PALM, Chairman,
Wm. N. HARVEY, } Committee.
H. E. BLAIR,
JOHN W. WEBSTER,
JAMES R. WEBSTER, President B. C. C.
WM. H. THOMAS, Jr., Secretary B. C. C.
—Baltimore Star.

The examining committee decided unanimously that the members of the club who had written at the beginning of the course had become good, and those who were good writers at the beginning had greatly improved their writing during the sixteen lessons.

Prof. Jas. R. Webster, of the examining committee, who has been the professor of book-keeping and penmanship in the Baltimore City College for seven years, stated in his remarks that during all the years of his professional experience he had never had such a high degree of satisfaction as in the examination of the specimens of penmanship exhibiting



The above cut is photo-engraved, one-half size, from a Diploma, recently got up for Napa Collegiate Institute, Napa, Cal., and is given as a specimen of Diploma work. The original was executed with a pen at the office of the JOURNAL. The pen shading around the lettering of the head line, and the tinting in the pencil, around the word Diploma, was done with our patent T square.

Soldier Experience of the Late J. D. Williams.

By J. W. SWANK.

Reading an article in an old number of the *Album* "on teaching penmanship in the army" by an old vet., recalls some reminiscences in the soldier experience of the late John D. Williams, which perhaps would interest the readers of the JOURNAL, and the fraternity of which he was a conspicuous member, and by which his extraordinary talents were so universally recognized.

The early antecedents of Mr. Williams are too little known to the writer, further than that he was engaged in teaching penmanship in one of the business colleges at Pittsburgh, and afterwards in many towns and cities of the country.

As the excitement of the war turned much attention, for the time being, from educational pursuits of all kinds, Mr. Williams drifted to Washington City, and in 1862, enlisted as a private soldier in the 2nd Regiment of District Volunteers, under command of Colonel O. M. Alexander, who has kindly furnished me with the data, from which this brief and imperfect sketch of that magic wizard of the pen is drawn.

With a few fine specimens of old hand pen work in the bag of volunteers, he introduced himself to Colonel Alexander, and asked to be detailed to headquarters as a clerk.

The Colonel was so charmed with his mastership, and believing that such talent should not be hidden in the ranks day after day of a common soldier in the every day life of a common soldier in the ranks, that once obtained for him a position under Colonel Burchell, Assistant Adjutant-General of the war department in Washington, who had some special work, which required the highest order of clerical ability as a penman. His feats of penmanship in the War Department excited much wonder, and his work on the records in that department will always

remain as a lasting monument to his fine and subtle art as a penman.

After finishing the work assigned to him, he returned to his regiment, and duties as a private soldier, but soon afterwards secured a place at General Augers' headquarters, where he was employed for some time, and was from there transferred to duty with General Slogth, Military Governor of Alexandria, Va., where he remained until he was honorably mustered out of the service.

The Colonel of his regiment was presented by the officers and soldiers of his command with a set of silver service, and Mr. Williams, in order to manifest his appreciation of the uniform kindness extended to him by the Colonel, engraved the resolutions which accompanied the presentation of the service. The circumstances under which this piece of work was executed made it a marvelous position, as it was done in a small arm rest on a mass table without the aid of an instrument except his pen and a small camel-hair brush. The piece is about 26 by 36 inches, and embraces a large variety of lettering in curved and straight lines, and for design and workmanship will compare favorably with any work of its kind in the country.

An amusing incident occurred to him just after he had finished the above-mentioned work. Having had a photograph, he was transformed himself into a new suit of citizen clothes, and started out with his comrades in camp to see some of the troops. A squad of his regiment, who were considerably under the influence of too much tanglefoot, and seeing, as they supposed, a civilian among them putting on airs, one of them quickly came up behind him, and placed himself in a stepping position, while another stepped in front and giving him a sudden push him head-over-heels into the mud. Poor John presented a comical sight when he got up, and was only saved from further indignities by

informing his assailants that he belonged to the second regiment. He sustained no damage, however other than a thick coating of the *surreal soil* on his elaborately prepared toilet.

Some time after his discharge from the army, Mr. Williams was engaged by a business college in this city, and during that time the writer herself received some instruction from him in monumental pen work, and learned to love him as a friend and almost worship his talents as a penman.

Added to his skill as a penman, he possessed unimpaired genius as a designer. Many pen men have the art of making neat lines, and giving to them a work an appearance to the eye which is pleasing, but any work prepared by him stood out boldly and bore the imprint of genius in every line and shade.

As a teacher he had the tact of being able to impart readily much of his knowledge to the pupil, and many teachers throughout the country are indebted to his skill and talent for positions of trust and responsibility.

Mr. W. was a man of kindly and generous impulses, and possessed to an eminent degree a personal magnetism which never failed to draw warm friends around him wherever he went.

Obituary.

Prof. W. Lynn White, Principal of the Portland (Oregon), Business College, died suddenly of heart disease on April 10th. Prof. White was a penman of rare skill and attainments. The specimens from his pen which adorn the pages of our scrap book are among the very finest that it contains, although we have no personal acquaintance with Mr. White, from his correspondence and specimens of his skillful work we had come to hold him in high esteem. We abstract the following from a lengthy obituary notice that appeared in the *Portland Daily Standard*:

He was born at Burlington, Iowa, in the year 1840. Came to the city in the year 1875. After completing a common school education in his country, he went East to complete his new course. Having acquired a thorough commercial education and developing rare talent as an artist penman, he came to this coast and engaged in teaching. He was proprietor of the White Business College, founded as the National Business College, and which he was conducting with great success. His reputation as a teacher of penmanship was unprecedented, and his improved system of penmanship was such as to secure its rapid promotion, and to ultimately place it far above all other systems extant. His system was adopted by this State and is now being published. His parents, Judge E. S. White and wife, are living in this city as are also his brothers, E. M. and Eugene D. White. He leaves a wife and four children. The circumstances of his death are of no interest. He had been complaining of poor health all winter, but still gave himself up to his business interests and professional enterprise. Recently symptoms of the heart disease began to develop in his system, and he appeared to have premonitions that he was going to die. He mentioned these feelings to certain of his immediate friends at different times. Finally he took a walk with his wife for a few hours. When they returned, he told her wife that his coming departure was at hand and he must be taken to the shore. He tried to rally him, but at his request assisted him to undress and go to bed. Soon after she went out of the room to prepare something to eat. She was not out more than five minutes when she returned and found him unresponsive and dead.

Prof. White's place in this city will be hard to fill. He was a genial, wide-awake man, large hearted and generous to a fault. To his wife and family he was a kind and gentle husband and father, and his loss will be irreparable.

When Subscriptions May begin.

Subscriptions to the JOURNAL may date from any time since, and inclusive of September 1877. All the back numbers that date from that time and previous to the 1st of Sept. for \$3.00. All the numbers of 1880 and 1881, with either one of the premiums will be sent for \$1.75. With all of our premiums for \$2.00.

THE ATTENTION OF PRINCIPALS, SCHOOLS and ACADEMIES, OF Colleges, Is invited to our Excellent Facilities for getting up DIPLOMAS.

CERTIFICATES, Rewards of Merit, Cards, Letter- & Bill Heads &c. ALSO ALL KINDS

of relief plates including **PORTRAITS, BUILDINGS, LANDSCAPES &c.** This is done by a new and excellent photographic process by which fine pencil copies of our drawings are transferred to stone and printed by Lithography or to metal relief plates and printed upon, as common press, the same as, and in connection with type, of which this is a specimen.

THIS IS THE CHEAPEST AND BEST METHOD IN USE

for prompt, economical and satisfactory execution of the above named kinds of work!

Estimates made and specimens furnished on request.

New York, April 20th 1884. One hundred and eighty.



Very respectfully,

J. T. James

SIZE OF ORIGINAL 10x22 INCHES.

Ames' Compendium

of Practical and Ornamental Penmanship is designed especially for the use of professional penmen and artists. It gives an unusual number of alphabets, a well graded series of practical exercises, and specimens for off-hand flourishing, and a great number of specimen sheets of engraved calligraphies, resolutions, certificates, memorials, &c. It is the most comprehensive, practical, useful, and popular work in all classes of professional penmen ever published. Sent, postpaid, to any address on receipt of \$1.50, or as a premium for a club of 12 subscribers to the *Journal*.

The following are a few of the many flattering notices from the press and patrons:

FROM THE PRESS.

We have never seen a work containing so many alphabets and designs of exquisite beauty. The volume becomes at once a standard compendium of practical and ornamental penmanship. We heartily commend the great work to our friends who seek the best design in *National Journal of Education*.

We believe this work will more fully meet the wants of all classes of penmen and lovers of fine art than any other book ever published. It is more than a summary of all the works heretofore published in relation to ornamental penmanship.—*Star of Hope, Williamsport, Pa.*

It gives us all the old photographic effects and new patterns. When we wish to learn the mysteries of line and hoar's lines, flourishes, and all such fine pen arabesques will find as much as he is likely to master.—*New York Tribune*

Penmen and artists have here specimens of almost every kind of call that can be done with the pen. Considerable artistic power and remarkable skill is shown all through the work.—*Pittsburgh Weekly*

It excels in variety, variety, and artistic excellence, as well as in its price, as all artists for the use of the penman and artist, any work we have ever examined.—*New York School Journal*

It is the most complete handbook of ornamental penmanship extant. In the preparation of such a work the penman's skill must be tried.—*Saratoga American, New York.*

It presents a series of remarkably fine pen drawings, and for those seeking to do fine pen work, this book will be of great assistance.—*Hawkesport's Compendium, New York.*

The entire volume is a model of beauty, and deserves the admiration and esteem of all who appreciate perfect penmanship at its proper worth.—*Daily Telegraph, New York.*

We have no hesitation in pronouncing it to be in all one of all the works on the subject ever produced. No penman or student can afford to be without it.—*The Penman's Helper.*

The work is got up in neat and classic style, and is valuable to artists generally for its artistic merit and designs.—*The Mothers' Magazine.*

It is the most complete and practical work on practical and ornamental penmanship we have ever seen.—*Edinburgh (N. Y.), Daily Journal.*

It is one of the finest publications of this class which has ever come under our notice.—*The Manufacturer and Engineer.*

It is one of the most elaborate and artistic works, illustrating of this art ever published.—*American Bookholder.*

It is the most complete and artistic work of the kind we ever saw.—*Detroit (N. Y.) Morning News.*

The art of penmanship is triumphant in Mr. Ames' book.—*New York Evening Post.*

FROM PATRONS.

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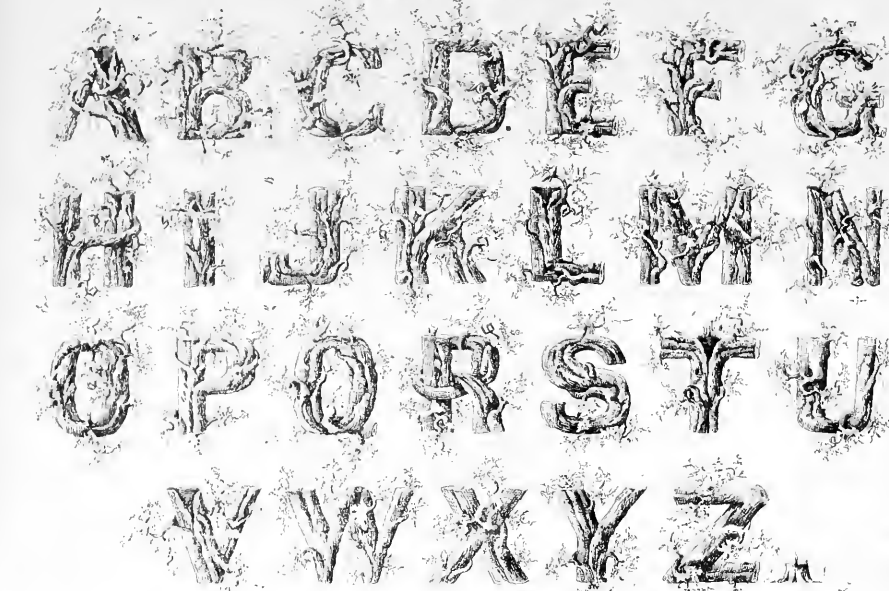
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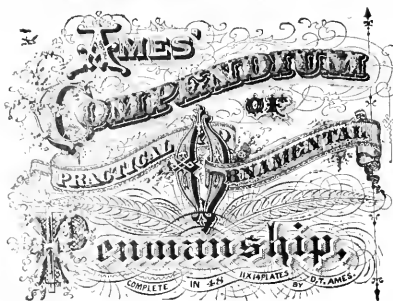
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BY DANIEL T. AMES.



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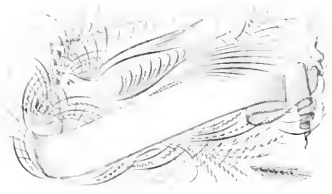
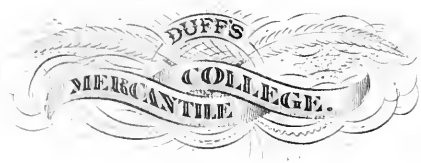
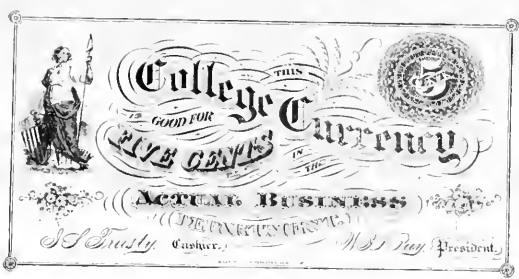
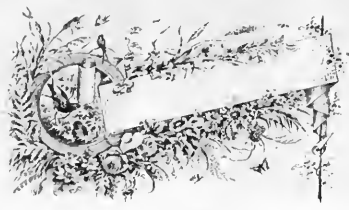
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Vol. V.—No. 6.

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Lesson in Practical Writing,
No. X



BY D. F. MILES

In the present lesson we will offer some hints upon the size and proportions of writing.

In its practical application to the affairs of life, writing must be greatly varied in its size according to the place in and purpose for which it is used.

It would be obviously bad taste to use the same size and style of writing for the headings of all letters and other books, of account or record, that would be employed on the body of a page. In the address of a letter and superscription upon the envelope much greater license as regards size and style may be taken, than in the body of the writing. Nor is it practicable at all times to maintain a uniform size for body writing. It may, with propriety be written larger upon wide than narrow ruled paper. Care should always be taken to gauge the size of the writing according to the space in, and purpose for which it is to be written. This should be done by varying the scale

rather than the proportions of the writing. When writing upon ruled paper, we should always imagine the space between the lines to be divided into four equal spaces, three of which may be occupied by the writing, the fourth and not be touched save by the downward extended letters from the line above. This open space between the lines separates them, and enables the eye more readily to follow and distinguish between the lines when reading. A small or medium hand is the best, both as regards the readiness with which it is read, or ease and rapidity of its execution.

In a large hand the writing is apt to be more or less intermingled and confused, the loops of one line often cutting into and obscuring the writing upon other lines, while the large sweeping of the pen in the large writing are proportionately slow and tedious.

For legibility, ease and rapidity of execution, small mistimed writing is decidedly the best. Here we give an exercise for practice upon the capital stem and we here repeat what we have before urged upon the minds of our readers, that it is the care with which the pen is used, more than the time and amount that measures their improvement. It is notoriously a fact that thoughtless scribbling does no good; it neither disciplines the hand nor improves the taste. It is only when the hand strikes for a definite purpose, and the mind studies and criticizes the result of every effort that marked improvement is made. When there is a disposition to be idle, or to scribble, it is to be a sensible stop at once; to continue is to make that already accomplished, and go backward rather than forward.

After practicing carefully upon this exercise, making the forward movement sufficiently making it with accuracy and facility, the following regular copy for the lesson may be practiced.

Lesson

A member of the class asks if we would in every case, use or teach the single form of a capital. We answer, no. We have no objection to a variety in capitals as they can be made without introducing radically different forms, as for instance there is no objection to the use of capital of the small *a, m, n, o, v, w, z*, enclosed. It is the practice upon a radically different form for the sake of variety to which we object, simply as a loss of labor.

Practical Penmanship.
BY D. F. MILES

In my article in the *Journal of Penmanship*, I have insisted mainly upon the artistic and ideal features of penmanship, because these aspects, being new and somewhat unfamiliar to the general reader, and furthermore of the highest importance in the present advanced stage of the art, seemed to me eminently worthy of consideration. If penmanship has grown to be an art, it may not apply it to esthetic principles; it is not art if it does not admit them, and

I have labored to show, in my previous studies of the subject, that it *does* admit them, and that, too, as naturally and properly as any of its sister arts.

But I do not wish to confine myself altogether to one side of the subject; and, practical, as it is, to say something about, to study it in its relations to utility, as well as to beauty.

In this respect penmanship differs very decidedly from almost all the other arts—it is eminently useful, practical, while at the same time affording the very highest expression of the beautiful. The aim, the sole aim of the artist and the poet, to express in the most charming language and the most lovely forms that inner truth which science fails to grasp. These arts are perverted when they are employed to do anything other than please mankind. For instance, dialectic poetry, which is sometimes employed as the means of insinuating the mind, is the farthest of all from the true form of poetry. It is scarcely worthy of the name.

But penmanship has a double function. While there is no art better fitted to please and to elevate the mind, by presenting the beautiful in its purest forms, there is also no science, no profession more valuable as an acquisition, more helpful in the world's work. Think of all that the pen has done for modern civilization! what achievement has ever been entirely performed without its help? Is there a great invention ready to be brought before the public? The fact must be made known; the drawings must be prepared, which explain the working of the mechanism; the pen must traverse its rods, and perhaps miles, of careful explanation. If the inventor be also a good draughtsman and a good penman, his success is so much the more likely. A neat transcriber, whether it be of an ideal or an actual creation, is one of the most effective passports to the good opinion of those to whom it is submitted.

Not only as an adjunct, a helper of other industries and occupations, however, is penmanship useful; it is of practical value in itself. "Business, when you come to analyze it," says a well known writer, "is three parts mental and manual facility to one part brain-tail." And it is true; I think, that mechanical dexterity plays a larger part in mercantile success than is usually supposed. Penmanship is the highest form of "manual facility." A good penman, with a "mental facility" proportionate, is sure to obtain a premium on his services. He can always command a good salary and steady employment. It is pleasant to note how many of our leading business men have built their fortunes on the foundation of penmanship. It was the first and most important acquisition, and it has enabled them to scale the ladder of success. If a young man applies to them for a situation, one of their first requisitions is:—Let us see a specimen of your hand-writing. A slovenly or crude penman rarely obtains a position at their disposal. "Rapid business hand" is an accomplishment

which it pays a young man to spend years in acquiring, when once secured it is as good as the nucleus of a fortune.

And even in its most artistic form penmanship is of practical value. The time has come when beautiful creations of the pen command a market value. Like all works of art they are the products of genius and skill, and deserve the reward which this God-given power receives in other departments. From whatever side we look at it we cannot fail to see the true utility and desirability of penmanship. One cannot make a better practical beginning of life than to educate himself in the use of the pen.

Nerve Force in Penmanship.

No trade or profession in which a young man may engage calls for the expenditure of more nerve force than penmanship.

The general penman who holds himself in readiness to execute all kinds of ornamental pen-work must have in store a large amount of "nerve," he must also know how to feed and care for his machine so that the manufacture of this force is constantly going on, and the product may be equal to or in excess of the demand, otherwise the penman becomes nervous, and if he continues to work in this condition he is sure to impair his health and perforce resort to the use of so-called stimulants which by debauching his nervous sensibility enable him for a time to do his work.

There is a curious mistake often made by hearty young men who "take a liking" to penmanship. With the hand and arm trained to guide the bow or wield the pen the pen is taken in hand and because the muscles at first cannot be controlled to execute the delicate forms, made seemingly without effort by the teacher the student exclaims, I am too nervous to ever become a good writer. Such persons instead of being "nervous" have an abundant supply of nerve force, just what every penman needs, and to make good penmen they have only to keep up the supply and by careful, well timed practice train the muscles of the hand and arm to execute the beautiful forms of letters, with the same force and precision with which the ax was wielded.

We have said that the penman must know how to care for his machine and in the next issue we will give few practical suggestions on that subject, which will be of value to learners and possibly to some who have worked long at the art.

Expatriation.

Editors of the Penman's Art Journal:
GENTLEMEN: There is no class of professional workmen more subject to ridicule, misstatement and downright abuse than Experts—unless it be the Business College proprietors, who are as far from being "experts" as possible. And of all classes of professional experts none are more liable to abuse—I was on the point of saying none *deserve* abuse than Experts in handwriting. When I say none *deserve* abuse more than this class I want my statement taken as it is meant, to cover that species of the class who are

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The original from which the above cut was Photo-engraved was designed and executed by J. C. Miller, Penman at Allen's Business College, Mansfield, Pa. The size of the original is 20x24, and is an elegant specimen of penmanship.

always looking out for a job and always ready to serve the party that will pay them best, or, I might say that will pay them anything, for they are hardly ever permitted to appear in court except on the losing side, and then only upon the theory that one expert will balance another, and that the only thing for the jury to do is "find" for the side which has the largest number of experts. And it is a very common thing for experts to be introduced on the desperate side of a case, for the very purpose of bringing expertism under ridicule, and thus weakening the damaging testimony. For this purpose a very ordinary tramp is sufficient, as he will count as much as a real expert, and can give his "opinion" that all that is claimed by the other side is false, and can show in his own person and testimony of what miserable material experts are made. Such material can be found floating about, and can be "retained" for a very small amount of ready cash.

Lawyers are very variable as to their judgment of the value of expert testimony. If they happen to be on the side which depends wholly upon this kind of evidence there are no bounds to the respectful consideration they will show, not only to the testimony itself, but to the purveyor of it and "all his relatives and friends." He is proven to be a first-class gentleman, an unbounded scholar, and a judge of every good thing. If he should happen, on any subsequent occasion, to be interested in proving what the same learned gentlemen are paid to have disproved, it is interesting to notice how rapidly and inevitably he sinks in the scale of intelligence and respectability. On cross examination his pursuers will leave on the minds of the jury an unsettled question as to whether he really did or did not do a honest and manly his washerwoman.

A few weeks ago I had occasion to be present at court when a forgery case was on. The expert who had been working in the interest of the prosecution had spent some fifteen days of exhaustive toil in preparing his evidence so as to enlighten and not confuse the jury, and his testimony as he had arranged it was simply irresistible.

The attorney for the defense was a lawyer of great repute, as well as of great disavowment, and saw at once that his only chance was to ridicule the expert, and attack expert testimony. So he announced at the start that he should object to all explanations and analyses on the part of the expert as irrelevant and incompetent, and stated also that his chief business would be to explode and destroy this "new profession" that has so dangerously sprung up in our midst. The Whittaker trial he asserted had disgusted the whole country, and had shown clearly that there was no such thing as a reliable expert on handwriting, and that the courts were engaged in the foolish and expensive business of keeping about a lot of impudent and impudent writing masters. I laughed in my sleeve at the burst of righteously indignation, knowing full well that should the gentlemen receive a competent retainer in a case requiring expert testimony on writing, his first move would be to secure the best talent available in this "exploded" profession and extol the skill and reliability of his showing and conclusions.

The fact is, there is no testimony so satisfactory to a jury, to the court, or to the public as that of a reputable expert who understands his business, and knows how to make himself understood. But it is true, nevertheless, that the Whittaker trial has disgusted the country as to the reliability of what experts say, and as to the intelligence and honesty of persons

who are willing to act as experts. It is not that a sharp lawyer with an expert at his elbow cannot confuse a witness or "catch" him in a well laid trap, but that witnesses give evidence of startling oddity with a "theory," and attempting to make everything bend to it, so that when they are tripped up as they often easily are, they can do nothing but "stick to" what has been proven to be false and what everybody can see is false. Right here is where the business or "the profession" of expertism is made to suffer in public esteem. Of course, it must be really seen that when two experts, having the same facts before them come to different conclusions, one of them must be wrong; and if in the examination it should clearly appear which was in the wrong—appear to the witness at fault as well as to others, the cause of expertism would be greatly benefited by an open and honest acknowledgment of the fact. And an expert would lose standing, but would rather gain it by such a course.

Expertism can never receive the confidence and respect of the public until experts themselves earn this confidence by never judging of a case even preliminarily, except on full examination; and never accepting a "retaining" fee under any circumstances not promise a decision that they will stick to a present theory through thick and thin.

An honest expert will always reserve the right to change his opinion at any phase of the trial, if facts are developed which shall lead him to a different conclusion. It is doubtful whether such experts can be found in sufficient number to establish the "profession" on a higher plane than that of the lawyer whose business it is to "squell" these self-sufficient charlatans.

In fact, the very name "professional expert" is an offence, and lead to an unjust conclusion that those who are so pro-

cient in any line that their expert knowledge can be made available are ready to be retained on either side. There is nothing wrong in a lawyer working honestly for his client, and even when he knows his client to be in the wrong his efforts to prove him in the right are accepted as professionally proper. Not so with the expert, however. He is in no sense an advocate, and has nothing to do with anybody's interests. His office is to establish the truth, let it cut where it will. And when expertism can stand on this basis it will be respected—and as a "profession," but as a valuable aid in getting at truth.

Yours sincerely,
 S. S. PACKARD.

KROOK, LA., May 22, 1881.

Editor's Penman's Art Journal:

Will content myself in answering such questions as Prof. J. W. Westervelt offers for the present and then I would suggest that those having a successful experience in graded schools come forth and in concise language through articles convey that information which has been too jealously guarded and which doubtless will help the fraternity.

In answer to 1st question No. In answer to 2d question. But little and that with pupils who are entirely wrong. Will explain my position in one or more articles at your convenience. In answer to 3d question. No; because they cannot comprehend as much. In answer to 4th question. Certainly a limited amount.

Very respectfully,
 C. H. PRACE.

If you want a good pen for business or school purposes send 30 cents for a square gross of "Ames' Penman's Favorite" pens.

A Brief Sketch of the Life and Work of the late A. W. Talbott.

To many of the readers of the *JOURNAL*, the name of A. W. Talbott, will recall with pleasant recollections, the many happy hours they have passed in his company, or under his instruction; and their hearts will be pained to learn of his death. But so it is; the hand that guided the pen with so much grace is motionless. The notes that always carried with it hope and encouragement, is silent. The friend who was always ready to reach out a helping hand to a brother in want, or distress, has laid his armor down and passed on, over the river. The pen is broken the writer has gone; but his work lives.

Mr. Talbott, was one of the olden true penmen, and whose writing always looked as if it could speak; original in style, bold in execution, and beautiful in form. Many, many are the penmen of today, who look back upon the time when he was their teacher, as a bright spot in the halls of memory, and who owe to the inspiration and instruction received from him, their beautiful penmanship.

But not alone has he instructed, and charmed with lines and curves of beauty, but by many a will he be remembered as one whose very soul and life were filled with poetic forth, and which blossomed forth in rhymes that glow and thrill with the beauty of the life that was breathed into them, and which will live after some of us are forgotten.

Mr. Talbott was born in Laxwell, Suffolk Co., England, May 7th, 1826. His parents came to America when he was but ten years of age, and settled in Segont, Quebec County, N. B., which has always been his home.

His life until twenty years of age, was passed upon a farm. At the age of twenty he went to New York city and took lessons in penmanship of O. B. Goldsmith; also of Mr. Wheeler of the same city; and of O. R. Chamberlin and G. W. Eastman. After teaching some ten or twelve years

in the counties of Madison, Oregon and Herkline, he went to Oberlin, Ohio, and took lessons of old P. R. Spencer, receiving a diploma. This was in the summer of 1862; in the fall of this year he went to Brooklyn with Bryant & Stratton; from there he went for a short time to Montreal, Canada; thence to Newark, N. J., and then again with Bryant & Stratton to Utica; here he remained for two or three years; then with Bryant & Stratton, and then with Walworth. In 1868 and 69 he was in St. Louis with Warren & Merd; then again we find him in Brooklyn or Williamsburgh with Carpenter. He was also at one time with Ellisworth and also with Fairbanks of New York.

The winter of 1875 or 1876 found him in Mayhew of Detroit. Then again we find him with Walworth of New York, and in the spring of 1873 with Sauter of Baltimore. Several years were passed in the employ of E. F. Folsom, of Albany. At the time of his death he was engaged as canvassing agent for Folsom & Clark of Cleveland. Mr. Talbott's earlier years were passed as a teacher of penmanship, but latterly he devoted his whole time to canvassing.

In the year 1896, he married Miss Mary C. Phelps, of Eaton, Madison Co., New York. She was a grand niece of

General Stevenson, of Revolutionary fame.

Mr. Talbott was a man who loved his wife and family, and whose whole life seemed to be devoted to their welfare.

For thirty-three or thirty-four years he was an earnest worker in the cause of practical education; during that period he spent much of his time away from home, always denying himself to his leisure, and that some friend might be helped.

You cannot do him justice, the few words we can now say cannot measure the worth of his kind life, only God can give him the crown we trust he wears.

Respectfully,
C. E. FARRAR.

Books and Periodicals.

THE PENMAN'S ART JOURNAL, published at No. 265 Broadway, New York, may justly be classed among the most successful special or class publications of the times. From our first acquaintance with it which has extended over a

decade, which come from the members of the legal fraternity. A very few practical hints on this subject are well worth a dollar—the subscription to this valuable journal for a year.—*The Book-keeper.*



L. Fairbanks, formerly President of Fairbanks' Business College, Philadelphia, is now practicing law in Boston.

Prof. W. H. Duff, of Duff's Commercial College, Pittsburg, Pa., sailed on the 10th inst., for Europe where he goes for a summer vacation. He has our best wishes for a safe and pleasant journey.

Messrs. Eaton and Burnett of Baltimore, Md., have recently published a manual of Commercial Law for use as a text book in Business Colleges. Read their card in another column, and send for a copy.

T. E. Smith, general agent for Spen-

have been too heavily pressed with other than editorial duties, during the past month to admit of giving this work the careful study requisite for a critical review. Twelve pages are devoted to the introduction, which is a concise, clear and practical statement of the entire course of accounts, and their practical application to business affairs. Prof. Folsom has long been an earnest, diligent and clear-headed thinker, writer and teacher in this his favorite department of science, which will be at once apparent from the masterly manner in which he has treated it, and the numerous foot notes of reference to, and quotations from works by the best writers and highest authorities upon the subjects which he has presented and discussed. The work can scarcely fail to attract attention, and win favor among all real students and adepts in the science of accounts.

In our last number we announced that Professor S. S. Packard, President of Packard's New York Business College, was intending to make a foreign tour during his summer vacation. According to announcement he sailed on the 9th inst., upon the White Star steamer "Reverend," accompanied by several students and numerous friends of Mr. Pack-



The above cut was photo-engraved from an original design, executed by W. L. Denn, Teacher of Penmanship in the Wyoming Commercial College, Kingston, Pa. Mr. Denn is not only a skillful penman but a popular teacher of writing.

period of more than two years, we feel justified in saying that it is a journal worthy the patronage and support of accountants, clerks and business men generally whose duties bring them more or less into the counting-room or office. It is more especially devoted to the practical department of chirography, and yet introducing just enough of the artistic element to make it spicy and entertaining. It is not the advocate of spread eagle flourishes, grand quillmanages, etc., in business writing, which too many teachers place great stress upon and far too many feather-weight clerks and book-keeper endeavor to practice in ordinary correspondence and books of accounts, but it offers much sound and sensible advice to writers, and points out many features wherein business writing may be improved without endeavoring to acquire the skill of a professional penman.

The articles on disguised writing, forgery of signatures, etc., which have during the past several months, appeared in the columns of this journal, exhibit the evidence that they were prepared with great care from a knowledge gained by large experience in the work of an expert and professional penman. This forms a field of study in which accountants should feel an interest and to which they should devote no small amount of attention. Skill in deciphering poor and old penmanship is something that book-keepers and clerks in counting-rooms should strive to acquire; and in this direction the *PENMAN'S ART JOURNAL* will prove especially valuable. Every book-keeper knows how highly he is appreciated by the "house" if he is able to read with moderate ease the communica-

tionary pens with the house of Tyson, Blakeman, Taylor & Co., is on a trip to Birmingham, Eng., the place of their manufacture, with reference to future supplies. We learn that the sale of these pens during the past year has been quite unprecedented.

Prof. H. Russell, Proprietor of the Joliet Ill. Business College, reports that his school is unusually prosperous. Prof. Russell is an energetic teacher and is also a ready and entertaining writer, as will be acknowledged by all the readers of penmen's papers to which he is a frequent contributor.

A. H. Hinman who lately opened a Business College at Worcester, Mass., is meeting with encouraging success. He has also resumed the ownership and control of the college which he established at Pottsville, Pa. Prof. Hinman is a skillful and popular teacher, and will at all times deserve success.

Prof. C. L. Martin has resigned his position in the Quincy Commercial College, and proposes spending his vacation in writing a book, after which he will be connected with an educational institution in Kansas City.—*Quincy Ill. News.*

Prof. Martin is a skillful writer and popular teacher, and will undoubtedly do honor to any position which he will accept.

Prof. E. G. Folsom, President of Folsom's Albany, N. Y. Business College, is engaged upon the revision of his work entitled "Business Logic of Accounts," of which the advance sheets of the first twenty-one pages are before us. We

and the college chartered the fast sailing steamer "Americus" and accompanied the "Republic" down the Bay to Sandy Hook and Rockaway, and all joined heartily in cheering Mr. Packard on the way and wishing him a "bon voyage." About eight hundred persons were on board the "Americus," and notwithstanding a rain storm set in soon after the departure, all on board appeared to enjoy the trip right merrily, the time in going and coming was beguiled with music and dancing. The "Americus" returned to her pier at the foot of Rector street, at 7:30 P. M., and a half hour later started up the Hudson for a "moonlight" excursion. It returned the second time about midnight. Professor Packard has promised to favor our readers with some reminiscences of his travels and observations, through the columns of the *JOURNAL*. With his habit of close observation and ready & spicy manner of writing, will undoubtedly contribute many interesting and valuable items.



J. A. Wesco, Quincy, Ill., writes a very handsome letter and card.

W. W. Cox, Moxham Centre, N. Y., sends an artistic specimen of flourishing and lettering.

H. W. Kilder, artist penman and teacher, Utica, N. Y., writes a handsome letter.

He is among the most skillful of professional pen letterers in the country.

J. C. Whitlow of Columbia, Texas, sends a creditable specimen of flourishing and writing.

J. B. Moon, Powder Springs, Ga., incloses several gracefully executed specimens of writing.

An elegant specimen of letter-writing comes from Eaton & Burnett's Business College, Baltimore, Md.

George E. Underhill, Bridgeport, Conn., sends two unique and skillfully executed designs of birds, scrolls and leaf work.

W. E. Dennis, at present with Wright's Business College, Brooklyn, N. Y., recently exhibited at this office several specimens of pen-ill writing prepared by him for engraving, which evinced a high order of artistic skill and taste.

Some of the finest cursive specimens we have seen come from Mahanese; but we suppose it is useless to speak of them as it is probable that most of our readers have seen his written cards before this; if not, it will pay them to send him an order.

Messrs. E. L. Burnett and I. S. Preston send a card of flourishing and writing. The latter is a fine specimen of good taste and artistic skill in the use of the pen. They are at present together teaching penmanship at Seaside, Fla., where they are having large classes.

Answers to



F. H. C. Worcester, Mass., Please inform me if you can supply all the back numbers of the JOURNAL, and at what cost.

Jas. Back numbers can now only be supplied—since, and inclusive of January 1878, in all forty-two numbers, which will be mailed for \$3.00. To January 1882, with four premiums \$4.00.

J. A. G. Atlanta, Ga. Will you explain the special advantages of an oblique pen holder?

Jas. The advantage is in the fact that with a straight pen or holder it is necessary to turn the hand toward the body beyond what is natural in order that the nibs of the pen may squarely face the paper and each rest under equal pressure which is necessary for perfectly smooth lines, which obliquity of oblique pen or holder obviates by changing the angle of the pen points instead of forcing the hand into difficult and unnatural position.

W. A. T. Vienna, Ohio. Is it best to prepare India ink as you use it, or can it be prepared and kept on hand as ink does? These state which is best and how to prepare it.

Jas. India ink in order to flow best and be hardest when dry should be ground from the stick on the day that you use it. This should be done in a shop by having a well at the lower end of the sloping part in which the ink will be of sufficient depth to prevent the point of the pen striking into the sediment; use rain or distilled water. Prepared India ink, or that which has been long ground will not flow as readily as that freshly ground.

W. H. H. Lewis-town, Minn. Being a subscriber to the JOURNAL, I beg leave to ask a few questions to be answered through its columns. Is that part of an inch is a space in writing, and why does Prof. Musselman differ so from Spencer, while they both take the small and a as a standard unit for measurement, Musselman gives the one space in Spencer, while they both take the small and a as the three spaces—

Jas. A space in writing is always proportionate to the size of the writing and is not there by accident, but in the fractional parts of an inch. In the decimal system of the Spencerian, as in Book No. 4, a space is about one



This work is universally considered by the press, professional penmen, and artists generally, to be the most comprehensive, practical and artistic guide to ornamental penmanship ever published. Sent, post paid, to any address on receipt of \$4.50, or a premium for a club of twelve subscribers to the JOURNAL.

The above cut represents the title page of the work, which is 11x14 in size.

eight of an inch. We are not familiar with Mr. Musselman's method of analysis, but the difference you mention probably results from the Spencerian analysis having been of the letter separately, when a space is counted for the initial and terminal lines making four spaces for the a, and three for the b and u, while Musselman has only considered the spaces between the parts of the letters.

Figures.

The formation of figures do not as a rule receive that attention that they demand.

I have made a specialty of them for some time and am convinced that most excellent results follow their perfect formation. The space on which they can be made is marvelous and serves as a great help toward gaining rapidly in writing.

As a result I make the following tabulated statement with the hope of leading the fraternity to pay special attention to the subject I deem exceedingly necessary, viz., the *Form and Speed* of figures.

The numbers of each per minute.

(1) 250, (2) 95,
(3) 90, (4) 80,
(5) 70, (6) 100,
(7) 90, (8) 150,
(9) 120, (10) 160.

ORDER OF SIGNATURE.

1, 0, 6, 4, 8, 5, 3, 9, 2, 7.

C. H. PECK,
Brookline, Mass.

Prof. Price also sends an elegant specimen page of million-dollar figures made at the rate of 120 per minute. It is his purpose to give, through the columns of the JOURNAL, several exercises in making figures, illustrated with finely engraved plates.

Special Rates to Clubs.

To favor teachers and pupils in schools where numerous copies of the JOURNAL are desired, we offer to mail it one year on the following very favorable terms:

2 copies \$1.25 3 copies \$1.50
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6 copies \$2.25 7 copies \$2.50
8 copies \$2.75 9 copies \$3.00
10 copies \$3.50 120 copies \$7.00

To each subscriber will be mailed, as a premium, with the first copy of the JOURNAL, as they may designate, either the "Bouncing Ball," "31327," the Flourished Eagle," "31328," the Lion's Prayer," "31329," or the "Picture of Progress," "22328." For 50 cents extra all four of the premiums will be sent. These premiums are of great value, and are among the masterpieces of pen art. Either of them, to an admirer of skilled penmanship, is worth its entire cost of a year's subscription.

Lord Beaconsfield's pen used a quill pen until on one occasion he visited the great pen manufactory at Birmingham and was asked by Mr. Gillott to accept a quill pen. He was sent to him and Lord Beaconsfield afterward said that it was with those pen that "Lottin" was written.

Pen Lettering and Brush Marking.

BY E. S. HUSTONAKER,
of the Providence A. C. Business College,
Providence, R. I.

The ability to rapidly and neatly letter a tag, package or box is of great importance to any young man, no matter what may be his aim in life.

When one takes about an express office or a freight depot and observes the lettering and marking on the packages and boxes there, no one can dispute the utility of such skill as can be so easily acquired from the penman of the unimpaired colleges located all over our country.

The ability to letter with pen or brush is required from the lowest scale of business to the most extensive wholesale houses and to manufacturers. And so extensively is such skill needed that numerous business houses in our large cities are obliged to hire a man simply to do their package, box and bulletin marking.

From these facts no further arguments should be required to convince the Business College teachers and proprietors that such instruction should be furnished to all their pupils, whether full or part time. I have been a student in a commercial teacher I have found that nine out of every ten young men and ladies attending our school could put such abilities into practice the first day they entered upon their business career. It is also well known fact that employers always retain those who can make themselves most generally useful, and such are the ones who command the best salaries. This skill should be furnished by the Commercial schools free of charge, being introduced into the regular course of study and an examination required at graduation as well as in the other studies. This course of instruction I regard as a good medium of advertising the school from the very nature of its utility, besides making a pupil feel that he is pretty well treated at those schools which have been run down by the oligarchs, who profess to give much, and in some cases do give a great deal, but more of the students feel that the practical work made it a point during the past few years to instruct all of my pupils in lettering and brush marking, and have been successful beyond all comparison as the pupils' expressions.

Next a few hints to the young and inexperienced teacher how to proceed in such a course of instruction.

Pen Lettering should be taught first, using either the muscular or combined movement in marking. Give the straight shaded lines on a sheet that I wish the lettering first, ever keeping in mind that success will come only on a good foundation, and consequently keep at straight even shades for at least one week before you teach the philosophy of the curved shaded line, and after they have nearly mastered that line the shaded letters should be so grouped that the letters will not come together, and pupils will take hold persistently working with intense interest.

After a good foundation in penmanship has been acquired in the first group of small letters, I give them the extended letters and the letters which complete the small alphabet.

Next, a lesson in figures followed by the capital alphabet as identified so that it will require only three or four lessons.

Having finished both alphabets and figures it is advisable to give classes a drill in lettering addresses of firms in which you will review all of the work gone over. If not too much crowded for

time, I generally give the classes a lesson of an hour in simple embellishment of pen lettering which they never fail of appreciating.

Prepare for brush marking by securing five or six quills of good quality, of good quality wrapping paper, good candle's hair brushes, size three or four and a bottle of marking ink, all of which I sell to the pupil at cost.

I now illustrate upon the blackboard the various styles of lettering employed in box marking, showing the most simple and consistent style. A very good style of brush marking was designed by Mr. Walworth of the City & Albany Business College, Union Square, New York, a copy of which I presume they would send for a small amount.

The method pursued in brush marking is similar to that in pen lettering. A great deal of care is required to start the pen in writing the brush, in order that the pupils might in the shortest time possible become skillful with the brush and rapidly change from light to heavy and heavy to light lines. It is advisable to have the pupils standing while they mark, so that they will be able to observe if they are actually marking boxes and packages.

In conclusion let me remark that a good reputation does not alone depend upon newspaper advertisements, but is a much greater extent due to the actual amount of practical instruction given, which will be the result of the patrons of the school, who are anxious to speak a good word in behalf of any instructor who gives a most thorough and practical education.

Hope these few suggestions may be of service to some commercial teacher.

I am, Sir, very respectfully,
E. S. HUSTONAKER.

Exchange Terms.

The *Bookkeeper* published every two weeks by Selah R. Hopkins, at 76 Chamber Street, New York, is one of our most interesting and valuable exchanges. Each number comes just as every one acquainted with its editor knew it would full of solid information respecting every department of bookkeeping. Mr. Hopkins is not only a thorough accountant and popular author of works upon scientific bookkeeping, but he also is the real genius for doing an able, speedy and instructive journal. Every person who is interested in bookkeeping, whether as pupil, teacher or practitioner, should be a subscriber to the *Bookkeeper*. It is mailed one year for \$2.50. The last issue of the *Practical Accountant* was one of unusual interest. An article by S. S. Packard giving reminiscences of "Writing Masters of Olden Times" will be read with more satisfaction by all, and especially so by those who have had more or less acquaintance with the celebrities who were the masters of the pen.

Brother Gaskell is sustaining our prediction that he would make the *Gazette* a very interesting and profitable paper.

The *Bookkeeper* and *Practical Accountant* published by J. F. Davis, Atlanta, Pa., is a very readable and interesting paper.

The *Tenfold Guide* published monthly by John H. Gaskill, at 100 North Second Street, D. C., is one of the spirit-filling and most entertaining of our educational exchanges, and at the small subscription price of fifty cents a year should be in the hands of every student in the country.

J. W. Strunk, the accomplished penman of the United States Treasury, Washington D. C., writes an elegant letter in which he says the JOURNAL for May is received.

"It is the finest number of a penman's paper that I have ever seen. I congratulate you upon the high quality of the material and signal ability with which you are conducting it, and also upon its growing popularity and interest. It is well supplied with all persons engaged and interested in the subject of education."

Subscriptions to the JOURNAL may date from any time since, and inclusive of January 1878. All the back numbers of the JOURNAL for the last four months will be sent for \$3.00. All the numbers of 1880 and 1881, with either extra or regular rates, may be had for \$1.75; with all our premiums, for \$2.

The best and most rapid way by Post-office order or a bank draft on New York, next by registered letter. For fractional parts of a dollar, send postage stamps, all the rest by money order, especially for small sums, or Canadian postage stamps.

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NEW YORK, JULY, 1881.

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Lesson in Practical Writing,
No. XI.



BY D. T. AMES



Teachers and pupils should ever bear
in mind that the real basis of a good hand
writing lies in a correct conception of all
its requisites, and these cannot be acquired
by study, practice, but are as much a
matter for study and thought as is sculpture,
painting, architecture, or any de-
partment of art or science. Michael Angelo
was the chief of artists, because of his
superior mental conception of art, and
may we not suppose that the untaught
canvas presented to his mental vision all
the grandeur of beauty in design and
finish, that delighted the eye of the be-
holder when finished? The hand can
never excel the conception of the mind
that educates and directs its action. If
Spencer or Flickinger excel all others in
the perfection and beauty of their pen-
manship, is it not because of their super-
ior conception of that in which superior

penmanship consists? It is true that
facility and accuracy of movement are
necessary; but that is sure to come at the
imperial command of a mind trained to
perfection in form and taste.

To write well, also requires a constant
exercise of care, and especially is this true
of those whose hand is not trained by
long experience. We would again impress
upon the mind of every member of our
class who would become good writers, the
imperative necessity of careful and critical
practice. See that you give no moment
to careless practice.

We will introduce our present lesson
with the following movement exercise
which is taken from the new Spencerian
Compendium. It is designed for those
pursuing practice; for the purpose of
training the hand to accuracy and delicacy
of movement. It cannot be too much
or too carefully practiced.

The following is presented as the regu-
lar copy for this lesson:

W. R. SALTER

We also give on this page for further
practice, and as a specimen of practical
writing, a note which has been photo-
engraved from pen and ink copy executed
at the office of the JOURNAL.

\$250

Sixty days after date I promise to pay to the order of

A. Spencer Two Hundred and Fifty dollars, value receiv-

ed with interest at the first national bank

John D. Williams

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hand Writing." "Teaching Writing in
Primary Schools," "In Common Schools
and Seminars," and "Business Col-
leges." These chapters are followed by
several others, giving much valuable and
interesting information for all pupils of
teachers of writing.

The work is appropriately and profes-
sionally illustrated, showing positions, move-
ments, principles, letters, analysis, and
the various styles of writing. It is, with-
out doubt, the most complete and valuable
guide to purely plain writing extant.

It will be mailed to any address on re-
ceipt of \$1.00, or free for a club of four
subscribers to the JOURNAL.

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with practical illustrations. It embraces
most that is practical in the key, while its
clearness places it within the reach of
every teacher and pupil of writing.

It certainly is a most valuable aid, and
we earnestly recommend every teacher
and pupil of writing who has not a copy
to procure one at once; it will be a good
investment. Sent by mail for 30 cents, or
mailed free for two subscribers to the
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**PAYSON, DUNTON AND SCHIRKKE'S MAN-
UAL OF PENMANSHIP.**

This is an octavo book of 120 pages and
tracks of the P. D. & S. system of writing
in a manner similar to the treatment of
the Spencerian, by the key; and, in addi-
tion, has fourteen different alphabets of
Roman, Gothic, and Text letters. It is an
eminently practical and valuable work
for the use of either teacher or pupil.

WILLIAM'S AND PACKARD'S GRMS.

This work, although devoting consid-
erable space and attention to plain writing,
is essentially a text-book for ornamental
penmanship. It consists of fifty-nine large
square pages, which are engraved in a
superior manner upon stone; sixteen pages
are devoted to copies for plate, Italian
and round hand writing; thirteen pages
are devoted to the principles and exercises for
dourishing; of the latter are several large
and complicated specimens, among which
are three designs for "angles," or "bird in
a nest," "swan with quills, and surround-
ing flourishes," making a most elegant
single or "holding" design; and various
bird designs; sixteen pages are devoted
to alphabets and lettering. There are in
twenty-four alphabets, ranging from
the plainest to the most ornate. Upon the
last page but one is a beautiful specimen
of pen drawing, entitled "Home, sweet
home," representing a bird in a nest,
with floral and ornate surroundings. Upon
the last page are two other specimens
of lettering ornamented with dourishing;
also the figures, "White, set in clouding."
The whole work is executed in an almost
faultless manner, and is of unquestioned
excellence as a guide, authority and
standard of correct taste and models for
dourishing and lettering. No student as-
piring to excellence in ornamental or
artistic penmanship can afford to be with-
out a copy of this work. Sent to any ad-
dress on receipt of \$2.00, or free as a
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to the JOURNAL.

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This work is printed upon *polytane*
11x14 pages, and is by far the largest and
most complete work upon ornamen-
tal and artistic penmanship that has ever

been published. But a very limited por-
tion of it is devoted to plain writing.

It is designed especially as a hand-book
and guide for ornamental and professional
pen work. Three pages are devoted to
plain and practical hand writing; fourteen
pages are devoted to alphabets of which
there are twenty-three, embracing Roman,
Gothic, Egyptian, Seriff, Old English,
German and French Text, and many
others. In plain and the most ornate style,
ten pages are devoted to principles, exer-
cises and designs for dourishing, lettering
and drawing, one of which is a key of
eight dourished designs for cards and
albums; *twenty-one* pages are devoted to
ornamental specimens of which these pages
are *far-spread* reproductions were all ex-
ecuted with great care and labor, most of
them being copies of works executed to
order; *sums* as high as \$500 have been paid
for the execution of what represents a
complete penmanship of the highest order.

A peculiar and valuable feature of this
work is, that, unlike others which have

Standard Text-Books on Penmanship.

Almost daily inquiry is made of us re-
garding the peculiarity and relative merits
of the various publications upon penman-
ship. In answer to these inquiries, and for
all these questions, and for the informa-
tion of all our readers, we give the follow-
ing brief description of each, with our
opinion regarding their utility, first giv-
ing our attention to those treating exclu-
sively of plain or practical writing.

THE SPENCERIAN KEY
consists of one hundred and seventy-six
octavo pages, illustrative of the theory
and practice of practical writing. Its in-
troduction is a brief account of the history
of the system. Platt R. Spencer, and a
brief synopsis of the most attractive fea-
tures of the system then follow chapters
upon: "Theory of Penmanship," "Ma-
terial and Implements," "Position,"
"Movements," "Classification of Letters
and Figures," their formation and anal-
ysis, giving examples of the most common
or natural faults in making them, with
suggestions for their correction; also, giv-
ing definite instruction for spacing, shad-
ing, slope, proportions of writing, &c. A
chapter is devoted to each of the follow-
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WILLIAM'S AND PACKARD'S GUIDE.

This work consists of 100 quarto pages,
divided into two parts, the first devoted
to the theory and practice of practical writ-
ing. In which the entire subject of teach-
ing and practicing writing is presented in
an ingenious and effective manner, both
by way of explanations, with numerous
and striking illustrations, and criticisms
of good and bad writing; thirty pages are
printed from superbly engraved stone or
copper plates; eleven pages are devoted to
plain copy; seven pages are devoted to
business forms; seven pages give plain
and fancy alphabets; twelve pages are de-
voted to the principles and examples for
ornamental dourishing; among the latter are
several of the most graceful and masterly
specimens ever executed by that prince of
dourishers, John D. Williams, who was the
genius of this work, as also the
"Gems." The work thus combines the
practical with ornamental to a greater ex-
tent than any other hand-book of penman-
ship ever published. No penman's library is
complete without it. Sent by mail on re-
ceipt of \$3.00, or free for a club of seven
subscribers to the JOURNAL.

Educational Notes.

FOR THE MONTHLY NEWS SUBSCRIBERS WE ARE GRATEFUL TO
H. R. KELLEY, 26 BROADWAY, NEW YORK.
BROOKLYN, N. Y.

The University of Budapest, in Hungary, has 1,000 students and 128 professors.

There are 585 Chinese children in the San Francisco public schools.

The Khedive of Egypt, is interested in the education of women, and is about to build a girls' school, and has ordered for the instruction of girls of the higher classes—*N. O. Christian Advocate.*

West Virginia, which in 1863 had only 1,267 school children, 133 school houses, 295 teachers and an attendance of 13,295 pupils, has now 3,329 teachers, 3,557 school houses, 4,224 teachers and an attendance of 112,500 pupils. In 1905 only twenty counties in the State had any free schools.—*N. Y. Tribune.*

The city of Vienna supports five seminars for the training of teachers.

Dr. Hermann Cohen, of Berlin, has proved by examination, instituted at his suggestion by thirty competent testifies, in about as many cities of Europe and America, of the fitness of forty thousand pupils, that near-ignorance is developed in schools, and increases regularly with the age of the pupils in the professional schools. The causes he attributes to bad lighting, bad seating, which includes propped positions in study, and badly printed books.—*School Jour., N. Y.*

The brothers Vassar are about to establish in Douglassville an institution which is to resemble the Cooper Institute, and which will be called the "Vassar Institute."—*N. O. Christian Advocate.*

The whole number of volumes in the Astor library on December 31, 1890, was 192,517. (Not necessary in the masses here cannot open at suitable hours.)

A class for women has been organized at Yale College, the lectures and instruction to be delivered by Prof. Sumner, Williams, Brewer, and others. It will resemble what is popularly known as the "Harvard Annex."

John Bright is reported to have said that Americans alone, among mankind, are in the habit of signing their names legibly.

The tuition fees at American colleges vary considerably. At Yale they amount to \$150; Harvard, \$160; Williams, \$80; Andover, \$100; Dartmouth, \$80; Syracuse, \$60; Rutgers, \$75; Cornell, \$75; Princeton, \$75; Rochester, \$75; Brown, \$85; Pennsylvania, \$150 to \$175; Michigan, \$70.

The new English university, called the Victoria University, with its headquarters at Manchester, has decided to create graduates "without the smallest tincture of Latin or Greek." In these words a member of the University has just emphasized his description of the institution. The graduates thus distinguished are not to be Bachelors or Masters of Arts. They are to be Bachelors, Masters, or Doctors of Science.

The Senate of the University of Cambridge, in England, by a vote of three hundred and ninety-eight to thirty-two, has admitted women to the regular examinations of the university, and to receive the university degrees and honors now monopolized by male students. This is a progressive movement for old Cambridge.

There are now in this country 211,111 teachers, or one teacher for every 181 of population.—*N. Y. Tribune.*

Professor Zacher in the *Industrial School* says the pupils of the Cooper Union, in the Female Art School alone, earned for the last year over \$60,000 out of the very process of instruction. Most of these pupils are engaged in self-supporting occupations, in the various stores and workshops in the city, and at the end of the evening for instruction; yet they learn about as much as do college students, and are wholly dependent upon others for support.

The United States has double the number of school children of any other country in the world. The number is stated by the Bureau of Education to be 12,121,086. The nearest approach to this figure is made by France, which has 4,136,365. France has 1,087,176, and England and Wales, with 2,710,883, of the total population, the school-children of the United States are nearly 17 per cent. of France, 12 per cent. of Prussia, 10 per cent. of England and Wales, and 13 per cent.—*N. O. Christian Advocate.*

The Hawaiian Kingdom is making marvelous progress in education. About 2,500 children attend school, 5,708 of this number being natives. The free elementary schools are taught in native in the Hawaiian language; instruction being

given in reading, writing, geography and mental and written arithmetic. There are fourteen select schools with an enrollment of 1,300 pupils, who are instructed by foreign teachers of experience and capacity. The English language is used, and a tuition fee of \$3 is charged. Then there are several private schools and others subsidized by the Government. There is a seminary and a college, involving high school instruction, and Honolulu has a Kindergarten of which it is very proud. Teachers' salaries in the Hawaiian schools range from \$300 to \$2,000 a year.—*New York Tribune.*

A EDUCATIONAL FANTASY.

In order to write right, right, at present, write it right; but when phonetic spelling comes into use it will be right, in order to write right, to the right, to the right.

If he got to talk, sang a Boston girl will retire and beautify it. "The proper caper" means "the appropriate elevation," "hang up" is "front hair elevation," "munching to the rack" is "falling to the audible disturbance," and "a square deal" is "a quadrilateral distribution." "Oh refinement is a great thing. You can just wager your saccharine existence that it is!"

Teacher: Compare the adjective ill. Scholar: (after a little consideration) ill, worse, dead.

If Worcester spells "Wonder," the Elmsa *Advertiser* desires to know why Rochester doesn't spell "Roster." For the simple reason, suppose, that cities are generally feminine.

Some of the boys call the school houses tamers.—*Boston Globe.*

"Mortgage" is Latin for "Death Grip."

That his father, who has asked him where he is in his class now? "Oh, yes, I've got a much better place than I had last quarter." "Indeed? Well, where are you?" "In the fourteenth." "Fourteenth, you little layabouts! You were eighth last term. Do you call that a better place?" "Yes, sir; it's nearer the stove."—*Trinity Tablet.*

The bishop of Manchester was present lately at an examination of the Latin class in a ladies' college, where the new mode of pronunciation is in vogue, when one of the scholars pronounced vicissim wick-sim. "What's that word?" asked the bishop. "Wick-sim, my Lord," by turns. "Oh, you do, do you? I begin to comprehend now the popularity of the new pronunciation."

Teacher: First boy may spell foot-tuh and give the Latin name among the neck?

First boy: Foot-tuh-nuh—a tuh to wash the feet in.

Teacher: Second boy may spell knee-jam.

Second boy: Knee-jam—a jam to wash knee in.—*School Journal.*

MOSES.—Teacher: Why did Moses' name die in him among the neck?

Pupil: Because she didn't want to have him vaccinated.

A SUFFICIENT REASON.—A master was explaining that the land of the world is not continuous. He asked a boy, "Now, Jack, could your father walk round the world?" "No, sir," said the

son, "gives increased power over the letters, from the fact that many principles of the one are found in the other."

C. H. PRIMER.

A Very Fine Writing.

A few days ago J. E. Richardson, the music teacher, received a postal card, containing over five thousand words, written with a pen. Today an answer to this remarkable epistle was mailed, containing 6,351 words. Mr. Richardson wrote it with an ordinary Spencerian pen. An exceedingly good eye can read it unaided by a glass, but it is just all it can do. A glass brings out every word and every letter.

Dar Editor:

The above is clipped from the *Stockton Daily Evening Mail*. I thought it might be of some interest as an item in the JOURNAL; hence I send it to you. I have seen the card and it is indeed a very small piece of writing. It contains a number of words in any one line (written crosswise) the card is thirty, and the largest number fifty words in the smallest (large) piece of writing I have ever seen.

Very truly,

E. H. STOWE,

Stockton, Cal.

Great Works in Olden Times.

Wendell Phillips thinks the ancients attained perfect wisdom, and the knowledge of which has been lost in our time. It is certain that those most familiar with steam power and modern machinery, are puzzled to explain how the grand structures of the ancient world were erected. The ancient builders say that no modern contractor could erect the great pyramids in Egypt, and lift the gigantic stones at the summit to the height of four hundred and fifty feet.

A recent visitor to Baalbek, and the ruins of the great temple of Baal, doubts if any modern architect could rebuild the temple in its original grandeur. Three huge stones, sixty-four feet long, fourteen ft. high, and thirteen ft. wide, stand in a wall at the height of ninety feet. Nine other stones, thirty feet long, ten feet high, and ten feet wide, are joined together with such nicety that a trained eye cannot discover the line of juncture.

A column still stands in the quarry, a mile distant, which is completed, with the exception that it is not cut out at the bottom. It is sixty-nine feet long, seventeen high, and fourteen broad, and one cannot understand how the ancients could have quarried it without breaking. The ruins of this vast temple inspire respect for the genius of former ages.—*Amplified Science.*

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A good handwriting opens more avenues to business success than any other single attainment.



The above cut was photo-engraved from copy furnished by J. A. Wesco, formerly a pupil, now a teacher of twenty feet of writing, at Musselman's Business College, Quincy, Ill.

Prof. in chemistry lecture: "The person seated number 127 will please take down his feet and not obstruct the light."—*Chronicle.*

The school which John attended must have been located "near the lake where dwelt the willows."

John, what is the chief branch of education in your school? "Willow branch, sir; master's used up nearly a whole tree."

No one knows who invented the fashion in society of turning down the corner of a visiting card; but the fashion of turning down the corner of a street was first thought of by the man who owed a small bill to the tradesman he saw coming.

Nervous little Rob was nearly frightened into his one day, when banging old Parson Pew, in his hard unsmiling way, with a voice like thunder, asked him suddenly: "Who made the world in six days and rested on the seventh?" "I did," screamed the boy, hurrying into tears. "But I'll never—do so any more!"

Prof. "Mr. V, for what was the war with Pyrrhus remarkable?" Mr. V. "I think that it was the first time that the Romans ever lost the marching into tears."

"Mother," said a little square-built midget about five years old, "why don't the teacher make me monitor, sometimes? I can lick every boy in my class but one."

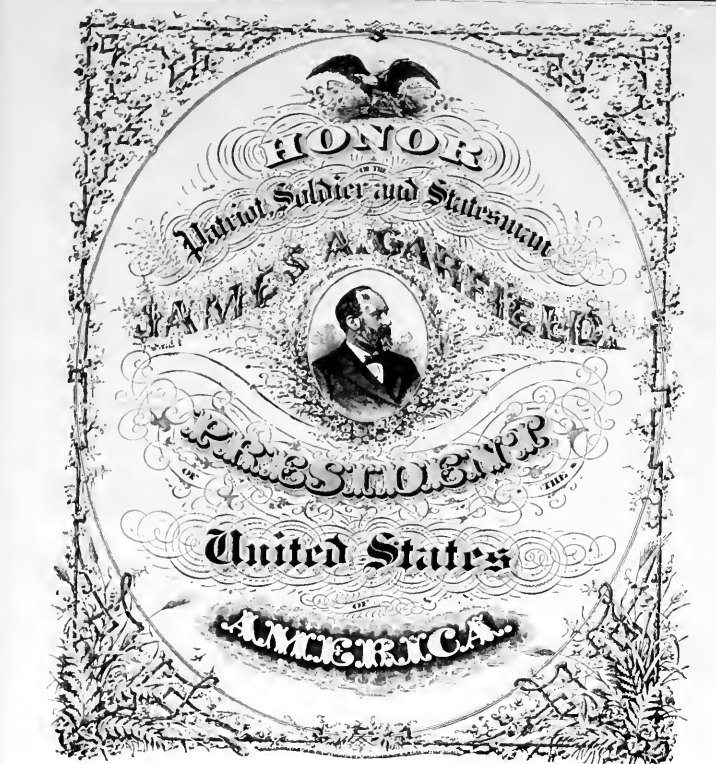
Teacher: Peter, you are such a bad boy that you are not fit to sit in the company of good boys on the bench. Come up here and sit by me, sir.

boy. "And why?" "Because he's afraid of me!"—*London Chronicle.*

It is very gratifying to learn from a pamphlet recently issued by the Johns Hopkins University that for years we have been fondly dreaming concerning that useful edible, the hen's egg. The startling and scintillating facts set forth in the pamphlet afford us as follows: The egg undergoes local regular segmentation. There is no food yolk, and change goes quickly through the egg. There is a true segmentation, and segmentation is rhythmic. There is an invaginate stage. The larva leaves the egg as a nucleus, and passes through a prostatic stage and a leucocytic stage. The fifth thoracic segments and appendages are entirely wanting at all stages of development. This is certainly a matter to which all thoughtful people should pay attention. The fact that we have been eating eggs—destitute of fifth thoracic segments—is simply horrifying.—*N. Y. Daily Scholastic.*

Figures.

Figures and letters are so closely allied that the formation of one will always indicate the other. The fact that the pupils of our public schools make thousands of figures every week is conclusive testimony that they should be made well. Four figures indicate poor writing, careless figures indicate careless writing, and excellent calligraphy precedes progress. A comparison of the forms of ten figures with fifty-two letters is a clinching argument for the teaching of figures and the people of letters. Besides a true conception of figures, with the ability to ex-



We have deemed it appropriate, under the circumstances, to present in our columns the above portrait and testimonial to President Garfield which is photo-engraved from a pen and ink drawing executed at the office of the PENMAN'S ART JOURNAL. Should any of our readers desirous copies on a fine quality of plate paper, for framing, they can secure them by remitting the

President Garfield.

Among the well-known, innumerable touching tributes to the wisdom and excellence of the arts and system of President Garfield, called forth by the late attempt upon his life, few are more appropriate to his own circumstances and worthy of repetition than the incident which occurred in this city on the day after the assassination of Abraham Lincoln. Nor can we do better than to give the narrative in the fifty chosen words of the Rev. S. B. Rossier of the North Presbyterian Church of this city. In an eloquent discourse delivered the morning after the attempted assassination of President Garfield, Mr. Rossier said:

"It was the morning after President Lincoln's assassination. The country was excited to its utmost tension, and New York city seemed ready for the scenes of the French Revolution. The intelligence of Lincoln's murder had been flashed by the wires over the whole land. Fear took possession of men's minds as to the fate of the government, for in a few hours the news came that Seward's throat was cut the lives of other government officers. It was a dark and terrible hour. What might come next no one could tell, and men spoke with bated breath. The wrath of the workmen was simply uncontrollable, and revolvers and knives were in the hands of thousands of Lincoln's friends ready the first opportunity, to take the law into their own hands and avenge the death of the martyred President upon any and all who dared after a word against him. Fifty thousand people crowded around jamming the streets, and woeed in a fight as men could stand together. General Washington and was either directly in the city or expected every moment. Nearly a hundred generals, judges, statesmen, lawyers, editors and clergymen were

in the room waiting Butler's arrival. The fearfully solemn and swaying mass of people that blockaded the street preserved for the most part a dead silence, or a deep, ominous muttering ran like a rising wave up the street toward Broadway, and again down toward the river on the right. At length the batons of the police were seen swinging in the air, far up in the left, parting the crowd and pressing it back to make way for a carriage that moved slowly, and with difficulty gained through the compact multitude. Suddenly the silence was broken, and the cry of "Butler, Butler!" rang out with tremendous and thrilling effect. But not a hurrah, not one. It was the cry of a people asking to know how their President died. Butler was pulled through the crowd and entered the room. A broad smile, a yard long, coming from his left arm—terrible contrast with the countless flags that were waving the nation's victory in the breeze. He was then first realized that Lincoln was dead. All were in tears. The only word Butler had was, "Gentlemen, he died in the fullness of his faith," and as he spoke his lips quivered and the tears ran fast down his cheeks. Dickinson, of this State, was fairly wild. The old man leaped over the iron railing of the balcony and stood on the very edge, overlooking the crowd, and next thing to bidding the crowd "burn up the rebel scound, root and branch." By this time the wave of popular indignation had swelled to its crest. Two men lay bleeding on one of the side streets, the one dead, the other next to dying, one on the pavement, the other in the gutter. They had said a moment before that "Lincoln ought to have been shot long ago." They were not allowed to say it again.

A telegram has just been read from Washington, "Seward is dying." Just then a man stepped forward with a small flag in his hand and beckoned to the "Ingleton." And then in the awful stillness of the crowd, whose steps had been arrested a moment, a right arm was lifted

skyward, and a voice, clear and steady, loud and distinct, spoke out:

AN ELECTRIC APPEAL.

"Fellow citizens! Clouds and darkness are round about Him! His pavilion is dark, waters and thick clouds of the skies! Justice and judgment are the establishment of His throne! Mercy and truth shall go before His face! Fellow citizens! God reigns and the government at Washington still lives!"

The effect was tremendous. The crowd stood riveted to the ground in awe, gazing at the motionless orator and thinking of God and the security of the government in that hour. As the bidding wave subsided and settled to the sea when some strong wind beats it down so the tumult of the people sank and became still. All took it as a divine omen. It was a triumph of eloquence inspired by the moment, such as falls to but one man's lot, and that but once in a century. Deuities never equalled it. What might have happened had the singing and undated men been let loose none can tell. The man for the crisis was on the spot, more potent than Napoleon's guns at Paris. The center was General James A. Garfield, of Ohio, and in this hour we would like to repeat his own memorable words: "Fisher Ames said: 'A monument is a man-of-war, staunch, iron-riddled, and red-hot when under full sail, yet at a single hidden rock sends her to the bottom. Our Republic is a raft, hard to steer, but you can't sink her.'"

Another peculiarly touching question is the following from General Garfield's speech in Congress on the first anniversary of President Lincoln's death:

There are times in the history of men and nations when they stand so near the veil that separates mortals and immortals, that from eternity and back from their God, that they can almost hear the breathing and feel the pulsations of the heart of the Infinite. Through such a time has this nation passed. When two hundred

and fifty thousand brave spirits passed from the field of honor through that thin veil to the presence of God, and when at last its parting folds admitted the martyred President to the company of the dead heroes of the Republic, the nation stood so near the veil that the whisper of God was heard by the children of men. Awe-stricken by

His voice the American people knelt in reverent reverence and made a solemn covenant with God and each other that this nation should be saved from its enemies; that all its glories should be restored, and on the ruins of slavery and oppression the temples of freedom and justice should be built and stand forever. It remains for us, consecrated by that great event and under that covenant with God, to keep the faith—to go forward in the great work until it shall be completed. Following the lead of that great man and obeying the high behests of God, let us remember He has sounded forth His trumpet, that shall never call retreat.

He is sounding the hearts of men before this judgment seat.

Be swift, ye soul, to answer Him; be judicious, ye feet, for I am watching you.

Every great political party that has done this country any good has given to its cause immortal men that have outlived all the members of that party.

The Convention.

In reply to several inquiries relative to the time and place at which the next convention of the "Business Educators Association" is to be held, we would say that the convention is announced to meet in Cincinnati, Ohio, on August 16, and continue its session three days. Respecting the programme of exercises we have no information.

W. H. Kittle, whom we mentioned a short time since as the youngest man in the United States who ever received the 22^d in memory, has recently been appointed Secretary of the "Chicago, St. Paul, Minneapolis and Omaha Railway," at Omaha, Neb. Five years since Mr. Kittle was a telegraph messenger boy. His rapid advancement to his present enviable position he attributes mainly to his rapid and excellent hand writing. Mr. Kittle is not what would be considered a good professional writer, but has the faculty of writing rapidly, an excellent practical hand.

Messrs. Weisbach & Conrey, artist penmen of St. Louis, Mo., have favored us with a photograph of a finely executed set of resolutions. It is a master of good taste and artistic skill. These gentlemen certainly understand the business of fine engraving.

The Washington Photographic Club, organized and instructed by the Spencer Brothers, numbers over five hundred members composed mainly of ladies and gentlemen. It is a most interesting and useful. Under civil service reform good writing is a necessary qualification for securing and holding clerkships in any of the departments.

Mark Twain's Advice to Scribes.

Here are some words of sarcastic advice from Mark Twain which are often put into an editor's mouth. They are wholly unconnected with the contents of his letter-box: "Don't write too plainly, or sign your name. It is a cheap and vulgar article with your eyes shut, and make every word as illegible as you can. Avoid all puns-taking with proper names. We know an editor who would not print a child in the United States, and the worst habit at the name is sufficient. For instance, if you want a character who looks like a drunken figure 8 and then draw a wavy line, we know at once you mean the 'Sawney' character, even though you think you may mean 'Leopard' or 'Moose'—how we do love to get hold of articles written in this style! And how we should like to get hold of a character who looks like—just ten minutes—about—in the words, and a revolver in his hip pocket."

"I assure you, gentlemen," said the convict upon entering the prison, "that the State has sought me out in the place. My own affairs really demanded all my time and attention, and I may tell you that I am not a man who can be in any position was an entire surprise. Had I consulted my own interests I should have voluntarily decided to die, but as I am in the hands of my friends, I can do other course but to submit." And he submitted.

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H. F. KELLEY, Associate Editor.

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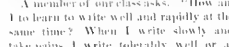
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Lesson in Practical Writing.
No. XII



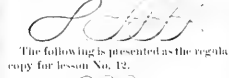
BY D. T. AMES



A member of our class asks, "How am I to learn to write well and rapidly at the same time? When I write slowly and take pains, I write tolerably well or at least from my letters will show that my writing is greatly wanting in ease and grace; but when I attempt to write rapidly, my letters are ill-formed and writing is miserable. Should I continue to write rapidly while learning to adhere to slow and careful penmanship and trust to acquiring speed afterward? I cannot tell, slow teachers differ widely, some hold that the true way to acquire speed in writing is to practice rapidly from the outset. With this theory we disagree, totally. As well ask a child to run before it walks. Skill and dexterity in all things come only from long and habitual practice. I have seen a slow learner, as we have said before, is quite as much a matter of thought and study as

practice. A correct mental conception of the forms of letters and the general construction of good writing must first be acquired, the eye disciplined and a refined taste required before good writing is even possible for the hand to execute; this must be by a slow painstaking process, form, shade, combination and all the requisites of good writing are to be thoughtfully considered, this is best done when writing slowly, when this is accomplished the hand under the guidance of a mind clear, ready and correct in its conceptions will guide the hand more rapidly, and certainly in its efforts to acquire celerity of movement and the execution of good and rapid writing. It must be borne in mind that the peculiar movement practiced will have much to do with the rapidity and grace of the writing. Persons practicing the finger movement exclusively, nor can more celerity with those using the finger, nor can a stage coach with the locomotive, nor can shafted writing be executed with the celerity of unshafted writing. We therefore repeat our advice, to all our class to persistently adhere to deliberate practice until they have acquired the ability to give a correct form to all the letters, practicing the muscular or fine arm movement, at the same time adopting a medium size and unshafted hand as the most probable course to good and rapid writing.

We repeat the following movement exercise which should be carefully practiced. Remember that aimless, scrawling, scribbling is no more practicable writing than is the street crier's clatter.



The following is presented as the regular copy for lesson No. 12.

A Few Thoughts Upon Teaching.
BY J. D. HAYMON,
of the Reynolds and Stratton College, Providence, R. I.

Judging from my experience as a student when under the instruction of one of the ablest teachers of commercial business, plain and ornamental penmanship, and since as a teacher of commercial studies, I have come to the belief, that in whatever vocation in life, the art of teaching is an essential constituent to success.

In no profession should it be more thoroughly cultivated than in that of teaching. Believing the above to be of prime importance, I will add a few remarks in regard to teaching the useful, but in many schools much neglected subject of penmanship. I think the commercial teacher should be very directed, and carefully arrange his course in penmanship, shaping it entirely different from any given in the various text books. None of the text books published fully meets the demand of the live teacher of writing. When the young teacher enters upon the active duties of the classroom he has very little to rely upon but the course of training received at his hands. In turn, consequently is thrown upon his own capabilities, and if the course of training was not thorough, will soon get discouraged and, as a matter of course, fail.

It is very desirable that a teacher should be able to select suitable copies, teach them in his own language, and be able to illustrate his copies and ideas on the blackboard, in such a variety of novel and attractive ways, that his pupils are held as by magic by the attractiveness of his explanations and illustrations. Now there are no two students exactly alike in disposition or capabilities a variety of ways is required to illustrate in order that all pupils can grasp the ideas and be unconsciously forced to fall in love with the exercise. Many of our best teachers are constantly proving that nothing will so create an interest among a class as a teacher's enthusiasm in the subject taught, and by a little care he may inspire his students with that desire for excellence which will steadily and surely lead them to love and work for good penmanship, actually taking all the responsibility of government from his shoulders.

The common idea that only a gifted few can learn to write well has been proven false, and all first-class teachers can truthfully say that any person with common sense, perseverance, and who is not physically deformed, can learn to write a good rapid business hand. One of the worst evils that the profession has suffered in the last few years is the damaging influence of the many traveling quick teachers who promise to make good writers of all, in a short course of twelve lessons of an hour each. No one ever became a good writer by taking twelve lessons from those quacks, and are confirmed in the belief that they were not born to become good penmen. It is unreasonable to suppose that an art so useful and exact can be acquired without our labor and study. Many who have undertaken it have failed because they commenced with false letters. The mile has, from time to time, been imposed upon by overhasty advertisements purporting to give a thorough knowledge of writing and a complete mastery of the pen in a shorter time than is possible.

A person who is not thorough and comprehensive instructions, unceasing systematic study and practice, and a constant belief that he cannot become too perfect in his penmanship.

Ninety-Nine Tons of Gold.

It costs \$1,200 to send \$5,000,000 in bullion from the New York Assay Office to the Philadelphia Mint. This is why a room in the Assay Office is at present walled around with gold bricks. The weight of \$5,000,000 is eight tons and a quarter, or more accurately 8,050 pounds. Congress was asked for \$50,000 to cover the expense of transporting bullion to the mint, and appropriated \$25,000. Between the 21 of August last and May 1, \$90,000,000 in gold was received in the New York office, for which it was sent to the mint, \$60,000,000 yet remains in the hands of Superintendent Thomas C. Arton. This sixty million of gold is worth about \$100,000,000. A man who should own it would be able to walk himself up in it as in a well, and so wipe out his name or strike out so high, that he could stand in the middle and touch every brick. The number of gold bricks in the country is not known. In this interesting experiment with their own gold is small. The bricks in the Assay Office average about \$1,000 apiece in value. The most of them are not much to look at. They are as black and dull in color as a cheap quality of soap. If you were to make one with a knife you make a bright yellow mark, and this mark will not get black again. The colored bricks are not the same as foreign coins, containing about the right amount of alloy for American coinage, and so the alloy is allowed to remain in them. When the melted gold is poured

into the moulds, the oxygen of the air attacks the copper of the alloy and turns it black. If it were worth while to protect the bricks from the air until they get cold they would never get any darker in color than a gold coin would. Two-thirds of all these bricks are made of French twenty franc pieces. These bricks made of gold directly from the mines are very nearly pure metal, and as are bright as coins. The drainage from all this gold, if it were put at interest at five per cent, would make a golden stream of \$32 an hour, running day and night.

I know just as well how much gold there is in this room," superintendent Arton said, as he gazed about at the piled up wealth. "I know my own age, but notwithstanding that it must all be weighed again in anticipation of the account to be rendered by July 1. If we had had money enough to send it to the Philadelphia Mint, we would not have the great trouble of weighing it. About \$100,000 of it only is put on the scales at a time."

Six men were at work. Down the faces of all but two of them a stream of gold rolled, and their hands were grimy with black oxide of copper. They tugged at the gold bars like longshoremen unloading iron from a heavy iron truck, on four small wheels, was rolled into the room, and on this about twenty five bars, or bricks, taken from the built up golden wall on three sides of the room, were laid. The truck was then drawn along the floor by four men, two pulling and two pushing, into an adjoining room, where the scales were. The scales are about five feet high, and the index needle is more than four feet long. The beam and pans are suspended on steel axes as sharp as knife blades, to avoid friction. When the small weights had been added to the large ones to balance the gold, the point of the long index needle would tremble over the middle line of the ivory graduated scale. The pair of scales is of a kind so delicate that when brought to a balance with two pieces of paper of equal weight, it would not move. The writing of a name with a lead pencil on one of the pieces of paper will add enough weight to the paper to turn the needle in its favor. This has actually been done. One of the scales in the assay room, but that pair is protected from air currents by a glass case.

The men who handle the gold, though not differing much in outward appearance from the men who handle iron, are, in fact, men of intelligence, of approved reputation, and who receive good pay.

"We would not have all this trouble," said the eldly weigher, as he put a 500 ounce weight gently on the scales with his right hand. "It is some of his business with his left. If we had arrived at the 'partition of man, the federation of the world' by the use of the gold, the international system of coinage. The most of all this weight came to this country as good foreign coin, but its lack of uniformity in weight and weight of the United States to receive it, and we to fight these weights all day."

A larger supply of foreign coins than usual has come into the country since August last, because the rate of exchange has been so low. It has been explained that the most of the gold other than foreign coin came to the Assay Office by express from mine and smelter various localities in the West. It is supposed that a deposit of original dust, in small flake grains, was brought into the office by a bronco-farmer in person, who had brought it East with him on a visit to his former home. When the banker or others who send it, and to give them a check on the Sub-Treasury after an assay, the gold is melted down. Each deposit of gold is melted

and cast into bricks in every case before the assay is made. Two small quantities are here melted out from two different lots and sent one to each of two men in the assay room. Here seven grains and a half of each quantity are carefully weighed out by each man on a separate pair of scales enclosed in a glass case. This seven and a half grains correspond to a French weight which has been divided into a thousand equal parts. Each of the two assayers works separately for a quarter of an hour at the end of the assay. Their results must agree to within a very small fraction. Each adds to the weighed gold a small quantity of nitric acid to which it is to be subjected, will not ferment out very small quantities of silver that are enveloped in the gold, but if a large amount of silver is melted up with the gold the acid can follow it into the pores of the metal. The weighed particles of gold and silver are then wrapped up in a little sheet of pure lead of a known weight that is first twisted into the shape of a cornucopia to receive them. This pellet of gold and silver and pure lead is hammered so that the scales of bone split. A draft of hot air passes over the melted mass, this oxidizes the lead and the particles of gold and silver for some unknown reason aids the oxidation of the copper mixed in the gold and carries it down into the pores of the lead. There is left a little button of gold and silver lying in the bottom of the cupel. The particles of gold and silver are of the scales of oxide that cling to it, and then rolled into a ribbon nearly half an inch wide. This ribbon is coiled up and put into a little platinum cup, the size of a thimble, and set into boiling hydric acid. The bottom of the platinum cup is perforated so that the boiling acid may enter and get a fair chance at the silver. It will not attack either the gold in the platinum cup or the platinum of the cup. The coil is boiled ten minutes, and then lifted out and boiled ten minutes more in fresh acid. By this time the silver is all eaten out of the ribbon, and the gold is left porous, which make it so brittle that if it is punched the little coil will crumble into pieces in the fingers. It is accordingly subjected to just enough heat to cause the particles to adhere. This little coil is now pure gold. It is amplified and made a dull creamy color. Not a particle of the gold has been lost, but all of the alloy has been removed. It is so carefully polished, suppose that whereas it originally weighed 1,000 according to the system of weighing explained above, it now weighs 725. This shows that the metal brought in to be assayed contains 873 parts in 1,000 of gold, or in other words 87.3 per cent of it truly is gold.

All gold is melted before it is assayed, and having been assayed it must be melted again in order to be refined. An additional quantity of silver is added to it for the same reason that has been explained in the process of assaying. It is now melted and granulated by dipping the molten gold from a ladle upon the surface of water. The idea is to make the gold fall in a sheet on the surface so that it will break up into little flake masses. This granulated gold is then dried, and for convenience of handling is put into little cone-shaped masses. These are cut up and the pieces are put into boiling oil of vitriol. The acid eats out the silver and copper, which turn of a blue color. This blue liquid is drawn off with a siphon. The boiling is repeated several times, and the residue according to the purity required, after which the gold is melted and run into brick-shaped masses, to be carried to the treasure room.

The blue liquid which contains the copper and silver is run into a tank and mixed with a little potash solution. The effect of this simple process is to cause the acid to let go of the silver while it remains in the tank. "If you have a cat," said a refiner, "of a large size and good courage she will clear the house of rats, and mice; but if you have a smaller one, or one that is not quite so courageous, she will let the rats run and confine herself to the mice." The same effect is here prevented by the copper, which the acid eats up with greater ease than it does the silver. The blue liquid is then allowed to sit in a lead-lined tank, in which are suspended also many long strips of lead. As the lead becomes covered with a thin formation with points as sharp as needles, and whose scratch is poisonous. These crystals are blue vitriol, or sulphate of copper, and are sold as such for the chemical of Paris green and other medicinal poisons.—X. T. S.

If you want to get an even business or school postage send 30 cents for a quarter gross of "Ames' Penman's Favorite" pens.

Pen-holding, Position, Material and Movement.

By C. H. PIERCE, BROOKLYN, IOWA.

Preceding a series of articles, through the columns of *The Art Journal*, I deem it important to outline some general points, viz.: Pen-holding, Position, Material, Movement.

The pen should be held between the thumb and first and second fingers. The inner corner of these two fingers, the first joint of first finger. The first finger is opposite third joint, and lower part directly under right corner of finger nail and opposite the root of second finger nail. The end of second finger turned up so as to nearly touch the thumb. The hand is then supported by third and fourth fingers, resting on first joint of little finger. The end of holder should point toward right shoulder, and the pen point move to and from the eyes.

Position.—By this is meant: 1st, That of the body; 2nd, Paper; 3rd, Arms, including wrist, hand and fingers; 4th, Feet. For pupils generally, sit square in front of desk or table with body leaning slightly forward and not touching the desk. This will necessitate the paper being placed upon the desk at an angle of forty-five degrees, resting near the elbows on the lower edge of desk (about six inches from body), either arm pointing toward opposite corner in the same relative position. The wrist should be straight and not touch the paper. The hand and fingers slightly curved. The third and fourth in excess of the others. The feet should be apart, and changed in position to rest the writer. A choice of the several positions known as the *front, right, right-oblique and left—either standing or sitting*

some of them perhaps have been numbered among the criminals of the land.

I heard a gentleman say, that as a student under Gen. Garfield at Hiram College, he acquired habits of thinking and reasoning which have made him, to some extent, successful in his pursuits as a business man.

You should not wait until the instructor who has led them from the darkness of ignorance to the light of practical knowledge, has reached some high office, or passed away before they pay homage or manifest openly their gratitude for the good work they have received at his hands.

The bestowal of a fortune upon you should unquestionably arouse your gratitude towards the giver, which you would eloquently express with tongue and pen.

The instructor who has given you mental strength and power to be respected in the world and to amass a fortune for yourself or at least gain a liberal maintenance, is a thousand times more your benefactor than one who bestows inheritance of wealth.

H. A. S.

RICHMOND, VA., July 21, 1881.

Editor Penman's Art Journal.
GENTLEMEN:—I am a subscriber to your valuable paper, and am much indebted to it for the advancement. I have made in penmanship, within the past six months. You will at a glance, see that my writing is something above the average; still I am almost in despair of ever being able to do creditable work under all circumstances. I am and have been engaged in active business for the past ten years, and during that time I have acquired a very thorough knowledge of accounts, and I can, at any time I desire, take

be complimentary to the person and at the same time, unfortunately, discouraging. For every one thus suffering there is certainly this consolation at least—he has company,—and although we do not believe that one's nature will be materially changed, yet we think that by purposely subjecting one's self to many and repeated trials such as our correspondent experiences, he may and will overcome all such embarrassment from sheer force of habit.

VIRGINIA CITY, July 23, 1881.

Editors of Journal:

Allow me to add a suggestion. Your columns acknowledge the receipt of elegantly written letters from Pickering and others. As many of your subscribers are cultivating practical writing only, would it not be well to occasionally reproduce some of these letters in your paper. I for one should be very glad to see them, and thus get an idea of their style.

Accept my congratulations for the excellent paper you are publishing.

Yours truly, D. C. TAYLOR.

It would be a pleasure to us to comply with the suggestion of Mr. Taylor were it practical to do so; but it is not for several reasons. Principally because the letters are not written with a kind of ink and in such manner as to be reproduced by our process, while many of them are too much of a private character to be properly used. If some of our recognized masters or even aspiring amateurs would take the pains to have some of their elegantly written letters—letters confined to the necessities for



The above cut was photo-engraved from India ink copy, designed and executed by A. H. Hinman, of Hinman's Business College, Worcester, Mass.

of little consequence after control over the arm is once gained.

Beginners—5, 6, 7, 8, 9, 10 years of age—should sit with right side to desk, with slanting board in front, and pen in right hand.

Material.—No improvement, no encouragement, no success can follow the use of poor ink, poor pens, or bad pencils. No influence is this law that all scribe persons accept it, knowing that this standard is without exception in other mechanical arts.

Movements.—There are three separate and distinct movements in writing known as the Finger, Fore-arm and Wrist-arm. By the finger movement is meant the use of the fingers only. By the fore-arm movement is meant the use of the fore-arm while resting upon the desk. By the whole-arm movement is meant the use of the whole arm, with the shoulder. In every case the hand assumes the same position. A union of the fore-arm and finger, or the whole-arm and finger forms a *combined* movement decidedly superior in every respect to either alone, as it utilizes all the muscles and nerves of the arm and hand, and is as well as graceful in style.

The Teacher's Position.

The teacher is a man, and as such, in truth, sustain to his fellow man and to society, is that of *teacher*. Whether a specialist as an instructor in art or science, a business educator or teacher of classics, his power is creative of usefulness and even greatness. Without him the majority of the literature and successful men of the age, in which we live, would have remained ignorant clods, and

charge of the office and command a much better salary than I now get were it not for my trouble, which I will now explain as to how it will wear out. With your large experience, will give me some advice which will benefit me and perhaps others in my condition.

When called upon by any member of the firm to do a piece of writing in their presence, let it be ever so simple, I become awfully excited, and it is only with the greatest effort I can write at all; my hand becomes so very nervous and I tremble. Having no control with myself to think that I cannot overcome such weakness, I almost resolve never to try to be a penman, or do any thing that will require the use of a pen.

I have spoken to penmen concerning this and they only tell me that in the course of time it will wear out. Instead of such being the case, I find the difficulty increases. I never drink spirituous liquors of any kind, or use tobacco in any form, or sit up late at night. I am perfectly temperate in all things. Now, if you will give what I have written a place in your next issue, that any one who may suffer as I do, may see what advice you or any of your readers may give to help me get over my trouble, you will greatly obligate a subscriber and friend.

Very respectfully, L. G. H.

In answer to this correspondence, who, in the letter before us, writes a creditable hand, we would say that a sensitiveness of the character he mentions is often an evidence of well developed powers of criticism and not infrequently keeps pace with such development. This fact may

photo-engraving—we would be pleased to do them the honor and our readers the favor of presenting them in the columns of the JOURNAL.

Questions for the Patrons of the Journal.

C. H. F. Kewick, Iowa.—Why was 50 to 525 chosen for the penman's slant for writing? What system first adopted? 2. Should all turn at top and bottom of short and extended letters be the same? 3. Why do most systems finish or join *f* at half space above base line.

4. Are the first parts of *p* and final *i* of less slant than those of any other letter?

5. Does the introductory line of small *h* have greater slant than that of any other letter, or is the *one* slant greater?

6. What is meant by slant, and how secure is full development?

7. Is it objectionable to take off the hand after making the introductory line to *a, d, g*, and *o* of size *c*?

Send \$1.00 Bills.

We wish our patrons to bear in mind that we do not desire postage stamps in payment for subscriptions, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money slightly—if properly directed—not mis-arrangement will occur in five hundred. In these the bills, and not the letters. Retaining money are sealed in presence of the post-master we will assume all the risk.



The above cut is photo-engraved by the Moss Engraving Co., 535 Pearl Street, New York, from a page of Williams & Packard's Gems. The original was designed and flourished by John D. Williams.

is of advantage depends upon the manner in which one is inclined to hold their pen. Many and perhaps most persons experience a great difficulty in forcing the hand over to the left sufficiently to bring the ribs of the pen to squarely face the paper. Where this is the case an oblique holder is a very great aid and the writing executed by its use will be rendered much more smooth and free than with a straight holder. The holder may be procured from this office for 20 cents.

pen-artist in the office of the JOURNAL is rustle-fighting during his vacation at Lake Winnepesaukee, N. H.

Friedrich Schellfeld, the accomplished teacher and pen artist of the Bryant & Stratton Business College at Newark, N. J., is rustle-fighting during his summer vacation at Cape Cod, Mass.

J. W. Ratcliffe is teaching writing classes at Seaville Va., and vicinity. He writes a very good and correct hand. A flourish which he included was very creditable considering his limited practice at flourishing.

The Columbus (O.) Dispatch says: "Prof. E. K. Bryan, former proprietor of Columbia Business College, has returned from a trip West for recreation and test, looking like top." Mr. Bryan is an experienced teacher and is open for an engagement.

A. B. Capp, penman in Heath's San Francisco (Cal.) Business College, renders valuable the \$1 which he sends for a renewal of his subscription by the superbly written letter, and warm expression of esteem for the JOURNAL, and its editors, with which it was accompanied.

J. F. Whitehead is engaged to teach penmanship for the coming school year at the Fort Wayne (Ind.) College, and also in the Maumee Business College which is conducted under the auspices of the first-named institution. Mr. Whitehead is an accomplished writer and will, we trust, win honor in his new and responsible position.

Messrs. T. W. Jamison and H. W. Deacon, teachers at Sadler's Bryant & Stratton Business College, of Baltimore, Md., recently visited our sanctum under quite favorable auspices, having been introduced by that plumed knight of the quill, H. A. Spencer, an pilgrims homeward bound from that shrine of spiritual inspiration, Martha's Vineyard.

W. J. Crocker, who conducts a Book-keeping, Penmanship, and Photographic Academy at 1510 Chestnut street, Philadelphia, and who, by the way, is an accomplished writer, renews his subscription and says: "The JOURNAL has

proved itself an entertaining companion and quite suggestive of improvement in every department of penmanship."

J. W. Hoff, of Cambridge, Ohio, states that some time in November, 1889, he with others paid A. S. Wyman, a teacher of writing, for their subscription to the JOURNAL. Since neither their names nor the money have ever been received in this office, it is incumbent upon Mr. Wyman to rise and explain. Will he do so and avoid a more extended notice?



H. W. Wannenmoetsch, Baltimore, Md., incloses a specimen of flourishing.

D. M. Ferguson, Hintonbury, Canada, sends several well written card specimens.

M. B. Beaver, Bingham Canon, Utah, sends a creditable specimen of writing and lettering.

A. H. Bailey, Sheffield, Pa., sends a fine specimen of the figures which he employs in keeping his books; they are O. K.

J. C. Brown, teacher of writing at the Central Normal College, Danville, Ind., sends a specimen of flourishing in form of a bird and quill, which is creditable.

C. H. Peirce, of Peirce's Normal Penmanship Institute, Keokuk, Iowa, incloses in an elegantly written letter, an off-hand Italian alphabet, also standard capitals, which are rarely excelled.

J. M. Pearson, of Bryan, Texas, incloses in a gracefully written letter several specimens of good practical writing. He says, "I find the JOURNAL very valuable and instructive, and would be a subscriber were the price several times as much as it is."

L. J. Grace, a pupil with Platt R. Spen-

cer, Cleveland, Ohio, writes a graceful and beautiful letter, in which he incloses several superior card specimens. He says, "I could not do without the JOURNAL; the specimens of engrossing which it gives are alone worth many times its subscription price."

J. W. Wesco, who has for some time past been teaching writing in the Glen City Business College, at Quincy, Ill., is about to go to Portland, Oregon, to teach writing in a Business College in that city. Mr. Wesco is an accomplished writer and a popular teacher, and will undoubtedly win favor in his new position. The specimens which he incloses are of a high order of merit.

An elegant specimen of practical writing comes from J. C. Miller, teacher of writing at Allen's Business College, Mansfield, Pa. Mr. Miller is not only a graceful writer, but is also an accomplished artist in crayon. A recent issue of the Elmira (N. Y.) Sunday Telegram pays him the following compliment:

"The best specimen of crayon art work I have ever seen is an exhibition at our post-office. It is the work of Prof. J. C. Miller, principal of the penmanship department of Allen's Business College. The scene represents Madison Square, New York City, and is so life-like that one can imagine himself there in the hurrying throng of pedestrians trying to keep out of the way of the passing omnibuses, carriages, drays, etc. It is said to be valued at \$150, and is a piece of work the artist can well be proud of."

Extra Copies of the Journal will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Subscriptions to the JOURNAL may date from any time since, and inclusive of January 1888. All the back numbers from that date with the four premiums will be sent for \$3.00. All the numbers of 1890 and 1891, with either two of the premiums will be sent for \$1.75; with all of our premiums, for \$2.

Personals

Sylvan Plumbly, of West Liberty, Ind., writes an elegant hand.

G. W. Shesser is having the success in teaching writing in West Va.

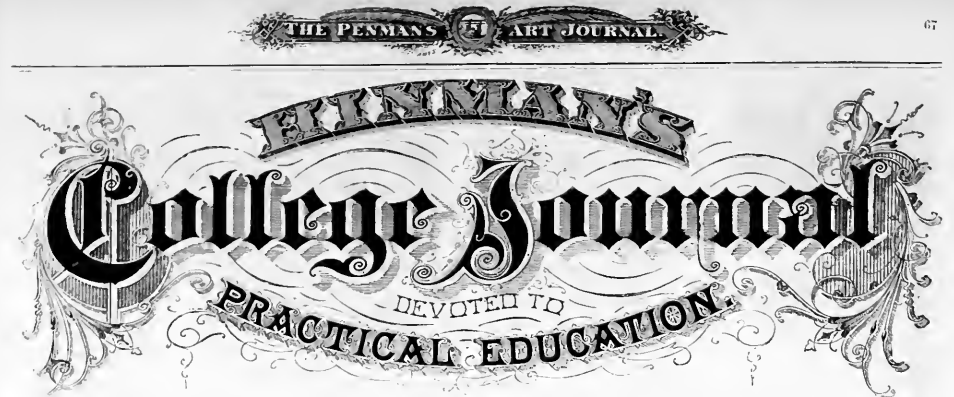
O. C. Vernon is having good success teaching writing classes at Signonier, Ind. C. W. Robbins is teaching writing at the Glen City Business College, Quincy, Ill.

L. Madarsz, the famed card writer and penman is now teaching and also writing cards at the Sterling (Ill.) Business College.

F. C. A Becker, formerly proprietor of the Rockford (Ill.) Business College, has sold his school, but expects to resume teaching again in the fall.

Albert J. Osterander of Mornmoutown, Iowa, for a lad thirteen years of age, sends a club of subscribers to the JOURNAL. Mr. Osterander is highly commended as a skillful writer and teacher.

Mr. Charles Robinson, who for some time past has been a popular and skillful



The above cut was photo-engraved from a copy designed by A. H. Homan, and drawn in India ink by Homan and Ames, and is given in the JOURNAL as a specimen of penwork practically applied for business purposes through the aid of photo-engraving.

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In order to accommodate schools of different grades, the work is issued in two editions, printed in colors, on the heavy paper, and bound in best cloth.

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contains 326 pages, of which 104 pages are devoted to Preliminary Exercises and Retail Business; 98 pages to Wholesale Merchandising; 12 pages to Farm Accounts; 20 pages to Lumber Accounts; 18 pages to Manufacturing; 18 pages to Steamboating; 12 pages to Railroading; 20 pages to Commission; 5 pages to Banking; the remaining part of the work is to miscellaneous subjects.

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It consists of a piece of stout IR card about 18x12 inches in size, perforated with circles and segments of circles, so arranged that complete alphabets of letters varying from 1 to 1 1/2 inches in height can be rapidly marked out, with the same ease and certainty that a line is drawn by the aid of a straight edge. An analytical alphabet and instructions accompanying each Tablet.

It is having a large sale and letters are being constantly received from all parts of the country giving it the highest praise. We append a few.

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VOL. V.—No. 9.

D. T. AMES, Editor and Proprietor.
B. KELLEY, Associate Editor.

Hereafter no Business Cards, or memoranda of those who are, will be received for insertion in this column.

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Lesson in Practical Writing.

No. XIII



By D. T. AMES

A member of our class asks: "How long shall I practice at one time?" That depends entirely upon your patience or stick-to-itiveness. So long as you can take the utmost pains for improvement you may practice one hour or more; when you cannot do so, you have practiced long enough (if it has been no longer than five minutes), and every moment you continue to practice with careless indifference is to go backward rather than forward.

Another member asks if we object to his using a gold pen? We answer, yes. A gold pen should never be used while learning to write. The very quality which renders it desirable for business purposes makes it undesirable for careful practice, viz., its smoothness, which causes it to glide so easily over the paper as to be less under the con-

trol of the hand and will than is the sharper and less flexible point of the steel pen. A steel pen of medium fineness and flexibility is the best for learners.

We commend to the careful consideration of our class an article, following this lesson, under the title of "Bad Writing: Its Cause and Correction." For a movement exercise we present the following, which should be carefully practiced with the muscular movement:



After which, the following may be practiced as the regular copy for the lesson:



In making the I we have no objection to its being finished at the base line with a dot instead of an oval; that method is advocated by many as furnishing the most certain distinction between that and the J. One thing should ever be borne in mind, that the I should always finish above the base line, while the J should extend below.

Bad Writing:

ITS CAUSE, EFFECT AND CORRECTION.

To wit is known:

To those having to do with extensive correspondence or the deciphering of various handwriting, the testimony of the poet to the fact of human frailty is quite superfluous.

There are few persons who can read writing at all who have not at times exhausted their ingenuity and patience in the vain endeavor to decipher the hieroglyphics of some chirographic puzzle. And if such be the fact within the experience of a limited correspondence and observation, the result may readily be imagined where the different handwritings, daily read or examined, aggregate hundreds and even thousands, as they do in many of our great business centres; such, for instance, as the General Office of the Western Union Telegraph Co., Railroad and Express Cos., the great Newspaper Offices, Mercantile Houses, and Departments of Government.

With the view of placing before the readers of this journal some reliable facts and statistics upon this point, we have lately visited several of the most important and extensive of these establishments, and gathered such practical and valuable information as we were able bearing upon our subject, which, added to facts and examples within our own somewhat extensive experience and observation during upward of thirty years as teacher, author and publisher of penmanship, has been present, with the aid of such practical illustrations as we have been able to prepare, thus setting forth many of the most frequent and fruitful sources of bad writing, and its results, followed by several suggestions as to the manner in which they may be avoided and corrected.

One most observable fact is, that illegible and essentially bad writing is far from being confined to ignorant and unskilled writers, as we have frequently met with skillfully executed and highly artistic writing which was, in the words of Sheridan, "erst hard reading."

To note and classify all the faults and mistakes liable to occur in handwriting, or to prescribe a cure-all remedy, is quite too much for us to undertake—they are as numerous and varied as are the circumstances, habits, tastes and accomplishments of the writers; but it is quite safe to say that a very large proportion of all the "unpleasantness" in writing comes from sheer carelessness on the part of the writers, which is manifest in the awkward, nondescript or uncertain forms which are employed—forms, often most easy and graceful, but which, taken separately, represent no intelligent character, and, apart from the context, are liable to be mistaken for any one of several letters that are similar in their construction. This fault is specially grievous where it occurs as an initial letter, in short names, abbreviations and cipher-writing, as in such cases a context furnishes the reader little or no aid.

Another prolific source of annoyance and not infrequently illegibility, arises from the inconsiderate use of flourishes and superfluous lines; we say inconsiderate because, at best, they mix and confuse the writing, and, when hurriedly and carelessly made, they frequently take forms which are liable to be mistaken, by the reader, for letters or parts of letters, and thereby puzzle and annoy, if not entirely change the intent of the writer. Another frequent fault is the personal eccentricity which leads writers to adopt, as their style, forms for letters, and especially capitals and in autographs, which are entirely outside the pale of any known system of writing, and whose identity can only be guessed at by those unfamiliar with their style.

While, as we have stated, it is quite impossible to name all the sources of bad writing, or to formulate rules for its prevention or correction, we do believe that there are many of the most common faults—among which are those enumerated above—that with a little thought and care may be avoided.

Probably no organization in the world, during some years past, has had a more extensive experience with handwriting than the Western Union Telegraph Company, or one that has experienced more forcibly the need of good writing, employing as it does nearly 20,000 operators, who transmitted in 1880 nearly 30,000,000 messages, each of which required to be twice written and read, making nearly 60,000,000 different pieces of manuscript, for a correct disposition of which the Company was responsible. We lately visited, at the Central Office, the general operating department, which is a spacious and commodious hall occupying an entire floor of the Company's magnificent building at the corner of Broadway and Day Street. In this department are constantly

employed about 500 operators, who receive and transmit daily about 75,000 messages; each message having to be twice written gives upward of 150,000 different manuscripts requiring to be read daily in this single department. It is not to be supposed that all this is done without many annoying mistakes, resulting often in controversy, and, sometimes in costly litigations, to say nothing of the loss of time and petty annoyance in the deciphering of doubtful or unintelligible writing. Such being the fact, it is to be supposed that, as a matter of necessity, every practicable means would be used to reduce this annoyance and loss to the lowest minimum possible by seeking the sources and prescribing a remedy for bad writing. We made the object of our visit known to one of the managers of this department and solicited the benefit of his experience respecting the sources of bad writing, and the most effective means he had discovered for its prevention among his five hundred operators. He replied that first of all every candidate for a position as an operator must write a good legible hand before securing an appointment in the department; and that he was then provided with certain rules which he was requested to observe in all his writing. These rules were a summary of the manager's observation and experience during twenty-five years of occupation as a practical telegraphic operator and manager. They may, therefore, be said to be the practical outgrowth of the necessity, and an embodiment of the unparalleled experience, of a great corporation, all of whose vast operations are singularly dependent upon their accuracy and celerity of handwriting.

They have been gradually formulated during many years past as observation has warranted, in the following manner. The manager provided himself with a strong durable pass-book, in which he entered, under its appropriate head, every noteworthy error, or "complaint case" as he termed it, from careless or bad writing, that came under his observation, adding a *fac-simile* copy of the peculiar letter, word, or combination which had been the occasion of the complaint.

When a sufficient number of any class of faults had been entered to indicate clearly that they were common among writers, a rule for their correction was formulated, and required to be copied by the operators. In this manner a series of practical rules have been originated which have tended greatly to diminish the number of "complaint cases" in that department.

By the kind permission of Mr. Downer, the manager, we were permitted to copy from his pass-book these rules, and to copy such of the *fac-simile* examples as were desirable to present in these columns.

It will be observed by the readers of this JOURNAL that many, if not the greater part, of these rules cover errors of, and are designed to correct, faults which have been repeatedly subjects of editorial criticism in these columns and now the fact that they appear as the result of a most extensive and practical ex-

Pennmanship and Culture.

By PAUL PASTOR.

In these days of universal intelligence it has come to be the rule, that a man must have some special gift or accomplishment in order to be what the world calls "cultured." I know that, only about a generation ago, this was not so; then then was called "cultured," who had a general spattering of the fountain of wisdom on his person—entirely superficial and often easily dried up by the hot sun of genuine criticism. If he could chatter a little Greek, solemnly declaim a few verses of the Latin poets, "talk art," and give a school politeness in the presence of the ladies, why, he was a paragon of intellectual graces—he was a "cultured" man.

That time, however, fortunately for the rising generation, has passed. With the growth of science, art and literature, and the spread of education elevating the mental standard of the whole race, our flimsily equipped paragon has been forced to desert his elevation of superiority. The level of the great social paragon has more than overtopped his little hastily built mound, and he is now obliged to toil honestly up the brights of knowledge along with his neighbors. The world's work has now all branched into specialties. Jack-of-all-trade are no more, either in the mechanical or intellectual departments of life. If a man wishes to make his mark, he must do it by repeated blows in the same spot. He can no longer peek here and there over the whole field of human achievement; he must sink a single shaft, and that a deep one. He must be a man of single endeavor.

The world's work having divided itself into a great many branches, there is now room for much and varied achievement by every kind and degree of human talent. One of the great blessings of this universal division of labor is the dignity and nobility which it has conferred on every department of human labor. There was a time when the artisan in steel was considered less worthy than the artisan in words. To-day it is not so. The machinist, the inventor, and the constructor in metals, is just as great and just as beneficent a man as the author, the inventor and the constructor in words. Every profession, every art, every trade, is now dignified, raised to a common and rightful level. Personal effort is the only thing that will change a man's altitude to-day.

Pennmanship stands side by side, in beauty and dignity, with her sister arts. She is younger than they—perhaps with undeveloped possibilities still before her. She offers new and valuable opportunities for culture. The cultured man of to-day is the specialist—he who understands one thing, and that thoroughly. The expert person exhibits a phase of modern culture. He is master of a beautiful and valuable art. He has abilities which are admirable and desirable, not to be won in a day, nor with an easy effort—those which are the most jewel and delight of all to behold them. His skill enables him to produce forms of beauty—delightful, instructive, and elevating to himself. He is improved and ennobled, while he serves others with his art. The penman is not a mere machine; he does not simply produce—he creates, modifies, interprets. His mind always moves with his hand, and his heart is no less active than his mind. If there are vast achievements yet to be made in literature, science, and the classic arts, so there are also in Pennmanship. Human endeavor can not be devoted pitifully and exclusively to any one line of effort without sooner or later producing the desired result. The culture of to-day will expand into the culture of tomorrow. Every fresh success, every signal achievement, will be an upward step for the whole Art and all who profess it. Surely, any more than is the author or the inventor. There is room at the top for both; there is a finer and more valuable acquisition of culture in every aspiring effort. Let faith-

ful labor and earnest study do their perfect work, and the penman shall not fall at last to attain the rewards of a permanent and ever-brightening success.

Elements of Success.

ADDRESS OF JAMES A. GARFIELD BEFORE THE STUDENTS OF THE SPENCERIAN BUSINESS COLLEGE, WASHINGTON, D. C., JUNE 22, 1882.

LADIES AND GENTLEMEN: I have consented to address you this evening, chiefly for two reasons: one of them personal to myself, the other public. The personal reason is that I have a deep and peculiar sympathy with young people who are engaged in any department of education. Their parents are to me not only matters of deep interest, but of profound mystery. It will not, perhaps, flatter you older people when I say that I have far less interest in you than in these young people. With us, the great questions of life are measurably settled. Our days go on, their shadows lengthening as we approach nearer to the night of life, "but before these young people are the dawn, the sunrise, the coming noon, all the wonders and mysteries of life. For ourselves, much of all that belongs to the possibilities of life is ended, and the very angels look down upon us with less curiosity than upon these whose lives are just opening. Pardon me, then, if I feel more interest in them than in you.

I feel a profounder reverence for a boy

who is just entering upon his education, than I do for a man who has finished his education.

The people are making a grave charge against our system of higher education when they complain that it is disconnected from the active business of life. It is a charge to which our colleges cannot plead guilty and live. They must rectify the fault, or miserably fail of their great purpose. There is scarcely a more pitiable sight than to see here and there learned men, so called, who have graduated in our own and the universities of Europe with high honors—men who know the whole gamut of classical learning—who have sounded the depths of mathematical and speculative philosophy—and yet who could not harness a horse or make out a Bill of Sale if the world depended upon it. [Applause.]

The fact is that our curriculum of college studies was not based on modern ideas, and has not grown up to our modern necessities. The prevailing system was established at a time when the learning of the world was in Latin and Greek; when, if a man would learn arithmetic, he must first learn Latin; and if he would learn the history and geography of his country, he could acquire that knowledge only through the Latin language. Of course, in those days, it was necessary to lay the foundation of learning in a knowledge of the learned languages.

The universities of Europe, from which our colleges were copied, were founded before the modern languages were born. The leading languages of Europe are scarcely

taught." There was one test of the insufficiency of modern education. [Applause.]

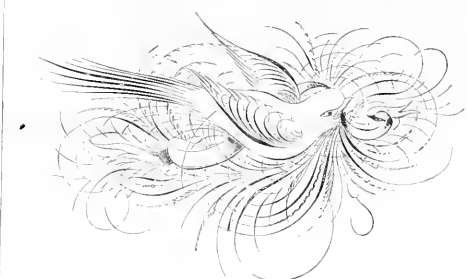
There is another reason why I am glad that these Business Colleges have been established in this country, and particularly in the City of Washington. If there be any city on this continent where such institutions are needed more than in any other, it is here in this city, for the benefit of the employees of the United States.

Allow me, young ladies and gentlemen, to turn aside for one moment to speak of what relates to your business life. If I could speak one sentence which could be colored through every department of the Government, addressing myself not to those in middle life who hope for the future are fixed, but to those who are beginning life, I would say to every young man and woman in the civil service of the Government, "Hasten by the most rapid steps to get out of these departments into active, independent business life." [Applause.] Do not misunderstand me. Your work is honorable—honorable to yourselves and necessary to the Government. I make no charge on that score; but to a young man, who has the magnificent possibilities of life, it is not fitting that he should be permanently commanded to be a subordinate commander. [Applause.] You must not continue to be the employed; you must be an employer. You must be promoted from the ranks to a command. There is something, young men, which you can command—go and find it, and command it. You can at least command a horse and dog, can be generalissimo of them, and may carve out a fortune with them. And I did not fall on that illustration by accident, young gentlemen. Do you know the fact? If you do not, let me tell it to you: that more fortunes have been won and fewer failures known in the dry business than in wholesale merchandising. [Applause.]

Do not, I beseech you, be content to enter upon any business which does not require and compensate intellectual growth. Do not enter into any business which will leave you no further advanced mentally than it found you; which will require no more ability and culture at the end than it did at the beginning of twenty-five years. I ask you whether your work in the departments is not mainly of that kind, and whether it must not continue to be of that kind. If you take advantage of our magnificent libraries here; if of the law colleges or the medical colleges; if, whatever your plans may be, you complete and utilize your education by taking a course in the Business College; if you hold office in the departments for a few years to enable you to live while you obtain a legal, medical, or business education, you are doing a worthy work. It is always pleasant to see young men obtain such places for such a purpose. But while it is commendable in a young man to secure such a place for such a reason, I would warn him not to continue in it, but to get out of it as soon as possible, and take a place of active personal responsibility in the great industrial family of the nation.

There is another reason—the last I shall give in illustrating the importance of Business Colleges—and that is, the consideration which was so beautifully and cogently urged, a few moments since, by the young lady who delivered the valedictory of her Class, that it is almost surplussage to add a word to her discussion. The career opened in Business Colleges, especially in this, for young women, is a most important and utterly feature of these institutions.

Laugh at it as we may, put it aside as a jest if we will, keep it out of Congress or political campaigns still, the woman question is rising in our horizon larger than the size of a man's hand; and some solution, ere long, that question must find. I have not yet consumed my quota of good words that embraces the whole question. I have not yet reached the threshold of so great a problem; but there is one point on which I have reached



The above cut was photo-engraved from an original drawing by A. A. Clark, teacher of writing in the public schools of Cleveland, Ohio.

than for a man. I never met a ragged boy of the street without feeling that I may owe him a salute, for I know not what possibilities may be buttressed up under his shabby coat. When I meet you in the full flush of mature life, I see nearly all there is of you; but among these boys are the great men of the future—the heroes of the next generation, the philosophers, the statesmen, the philanthropists, the great reformers and moulders of the next age. Therefore, I say, there is a peculiar charm to me in the exhibitions of young people engaged in the business of education.

But there was a reason of public policy which brought me here to-night, and it was to testify to the importance of these Business Colleges, and to give two or three reasons why they have been established in the United States. I wish every college president in the United States could hear the first reason I propose to give. Business Colleges, my fellow citizens, originated in this country as a protest against the insufficiency of our system of education—a protest against the failure, the absolute failure, of our American schools and colleges to fit young men and women for the business of life. Take the great classes graduated from the leading colleges of the country during this and the next month, and how many, or, rather, how few, of their members are fitted to go into the practical business of life, and transmit it like sensible men! These Business Colleges

six hundred years old. The reasons for a course of study then are not good now. The old necessities have passed away. We now have strong and noble living languages, rich in literature, replete with high and earnest thought, the language of science, religion and liberty, and yet we bid our children feed their spirits on the life of dead ages, instead of the inspiring life and vigor of our own times. I do not object to classical learning; far from it; but I would not have it exclude the living present. Therefore I welcome the Business College in the form it has taken in the United States, because it meets an acknowledged want, by affording to young people of only common scholastic attainments, and even to the classes that graduate from Harvard and Yale, an opportunity to learn important and indispensable lessons before they go out into the business of life.

The present Chancellor of the British Exchequer, the Right Honorable Robert Lowe, one of the brightest minds in that kingdom, said in a recent address before the venerable University at Edinburgh: "I was a few months ago in Paris, and two graduates of Oxford went with me to get our dinner at a restaurant, and if the white-clothed waiter had not been better educated than all three of us, we might have starved to death. We could not ask for our dinner in his language, but fortunately he could ask us in our own language what we

a conclusion, and that is, that this nation must open up new avenues of work and usefulness to the women of the country, so that everywhere they may have something to do. This is, just now, infinitely more valuable to them than the platform or the ballot-box. Whatever conclusion shall be reached on that subject by-and-by, at present the most valuable gift which can be bestowed on woman is something to do, which they can do well and worthily, and thereby sustain themselves. Therefore I say that every thoughtful statesman will look with satisfaction upon such Business Colleges as are opening a career for our young women. On that score we have special reasons to be thankful for the establishment of these institutions. [Applause.]

Now young gentlemen, let me, for a moment, address you touching your success in life; and I hope the very brevity of my remarks will increase the chance of their making a lodgment in your minds. Let me beg you, in the outset of your career, to dismiss from your minds all idea of succeeding by luck. There is no more common thought among young people than that foolish one that by-and-by something will turn up by which they will suddenly achieve fame or fortune. No, young gentlemen; things don't turn up in this world unless somebody turns them up. Inertia is one of the indispensable laws of matter, and things lie flat where they are until by some intelligent spirit (for nothing but spirit makes motion in this world) they are endowed with activity and life. Do not think that some good luck is going to happen to you and give you fortune. Luck is an *ignis fatuus*—you may follow it to ruin, but not to success. The great Napoleon, who believed in his destiny, followed it until he saw his star go down in blackest night, when the Old Guard perished around him, and Waterloo was lost. A pound of luck is worth a ton of luck.

Young men talk of trusting to the spur of the occasion. That trust is vain. Occasions cannot make spurs, young gentlemen. If you expect to wear spurs, you must win them. If you wish to use them, you must buckle them to your own heels before you go into the fight. Any success you may achieve is not worth the having unless you fight for it. Whatever you win in life you must conquer by your own efforts, and then it is yours—a part of yourself. [Applause.]

Again: in order to have any success in life, or any worthy success, you must resolve to carry into your work a fullness of knowledge—not merely a sufficiency, but more than a sufficiency. In this respect, follow the rule of the machinists. If they want a machine to do the work of six horses, they give it nine-horse power, so that they may have a reserve of three. To carry on the business of life you must have surplus power. Be fit for more than the thing you are now doing. Let every one know that you have a reserve in yourself: that you have more power than you are now using. If you are not too large for the place you occupy, you are too small for it. How foll our country is of bright examples, not only of those who occupy some proud eminence in public life, but in every place you may find men going on with steady nerve, attracting the attention of their fellow-citizens, and carving out or themselves names and fortunes from small and humble beginnings and in the face of formidable obstacles. Let me cite an example of a man I recently saw in the

little village of Norwich, N. Y. If you wish to know his name, go into any hardware store and ask for the best hammer in the world; and if the salesman be an intelligent man, he will bring you a hammer bearing the name of D. Maydole. Young gentlemen, take that hammer in your hand, drive nails with it, and draw inspiration from it.

Thirty years ago a boy was struggling through the snows of Chenango Valley, trying to hire himself to a blacksmith. He succeeded, and learned his trade; but he did more. He took it into his head that he could make a better hammer than any other man had made. He devoted himself to the task for more than a quarter of a century. He studied the chemistry of metals, the strength of materials, the philosophy of form. He studied failures. Each broken hammer taught him a lesson. There was no part of the process that he did not master. He tested his wit to invent machines to perfect and cheapen his processes. No improvement in working steel or iron escaped his notice. What may not twenty-five years of effort accomplish when concentrated on a single object? He earned success; and now, when his name is stamped on a steel hammer, it is his note, his bond, his integrity enshrined in steel. The spirit of the man is in each hammer, and the work, like the work man, is unvaried. Mr. Maydole is now acknowledged to have

the pride of our country and the model of our schools. It is the system you have been learning in this college, and which is so worthily represented by the son of its author, my friend, Professor Spencer, your able instructor. [Applause.] This is an example of what a man may do by putting his whole heart into the work he undertakes.

Only yesterday, on my way here, I learned a fact which I will give you to show how, by attending to things, and putting your mind to the work, you may reach success. A few days ago, in the City of Boston, there was held an exhibition of photography, and to the great surprise of New England it turned out that Mr. Hyder, a photographer from Cleveland, Ohio, took the prize for the best photography in America. But how did this thing happen? I will tell you. This Cleveland photographer happened to read in a German paper of a process practised by the artists of Bohemia—a process of toning up the negative with the finest instruments, thus removing all chemical imperfections from the negative itself. Reading this, he sent for one of these artists, and at length succeeded in bringing the art of Bohemia into the service of his own profession.

The patient German sat down with his lenses, and bringing a strong, clear light upon these negatives, working with the finest instruments, rounding and strengthening the outlines, was able at last to print

commercial cards had risen frequently, but from the farm-laborer he had never known our.

The reason is this: in the aristocracies of the Old World, wealth and society are built up like the strata of rock which compose the crust of the earth. If a boy be born in the lowest stratum of life, it is almost impossible for him to rise through this hard crust into the higher ranks; but in this country it is not so. The strata of our society resemble rather the ocean, where every drop, even the lowest, is free to mingle with all others, and many shine at last on the crest of the highest wave. This is the glory of our country, young gentlemen, and you need not fear that there are any obstacles which will prove too great for any brave heart. You will recollect what Burns, who knew all meanings of poverty and struggle, has said in heavenly verse:

"Pluck blossoms from the rose,
Be leasur'd right secure;
There's nae thorn there, ye'll get them,
Yet it end no harm to you."

One thought must be in your mind. This is almost a sermon, but I cannot help it, for the occasion itself has given rise to the thoughts I am offering you. Let me suggest, then, in giving you certain facts and capabilities, what will you do with them? Look at the mechanism of a clock. Take off the pendulum and ratchet and the wheels go rattling down, and all its force is ex-

pendent in a moment; but properly balanced and regulated it will go on, letting out its force tick by tick, measuring hours and days, and doing faithfully the service for which it was designed. I implore you to cherish and guard and use well the forces that God has given to you. You may let them run down in a year, if you will. Take off the strong curb of discipline and morality, and you will be an old man before your twenties are passed. Preserve these forces. Do not burn them out with vanity or waste them in idleness and

crime. [Applause.] Do not destroy them. Do not use them unworthily. Save and protect them that they may save for you fortune and honor. Honestly resolve to do this, and you will be an honor to yourself and to your country. I thank you, young friends, for your kind attention. [Applause.]

The Largest Church in the World.

St. Peter's Cathedral, Rome, is well known as the largest religious structure in the world. It is six hundred and nineteen feet long, four hundred and forty-eight wide, and four hundred and seventy high from the pavement to the roof. The foundation, the building of which required fifteen hundred men ten years, is arched under the entire building; one arch fitting between two others in such a manner that the pressure will be equal on all parts.

The most magnificent part of this edifice is the dome, which was planned by Michael Angelo, and partly built under his direction. It has been frequently said that "he was the greatest man the world ever produced," and he excelled in sculpture, painting, architecture and poetry. He was seventy-two years of age when he was placed in charge of the building, and he superintended the work the remainder of his life, or seventeen years.

The Cathedral covers six acres, and is



The above cut was photo-engraved from a pen and ink copy, executed at the office of the JOURNAL, and is given as a specimen of displayed lettering.

made the best hammer in the world. Even the sons of Thor, across the sea, admit it.

While I was there, looking through his shop, with all its admirable arrangement of tools and machinery, there came to him a large order from China. The merchants of the Celestial Kingdom had sent down to the little town, where the persistent blacksmith now lives in alluvion, to get the best that Anglo-Saxon skill had accomplished in the hammer business. It is no small achievement to do one thing better than any other man in the world has done it.

Let me call your attention to something nearer your own work in this college. About forty years ago, a young lad who had come from the Catskill Mountains, where he had learned the rudiments of penmanship by scribbling on the sole leather of a good old Quaker shoemaker (for he was too poor to buy paper) felt he could write better than his neighbors, commenced to teach in that part of Ohio which has been called "be-nighted Ashtabula." (I suggest "be-nighted" as the proper spelling of the word.) He set up a little writing-school in a rude log cabin, and threw into the work the fervor of a poet's soul and a strength of heart and spirit that few men possess. He caught his ideals of beauty from the waves of the lake and the curves they made upon the white sand beach, and from the tracery of the spider's web. Studying the lines of beauty as drawn by the hand of Nature, he wrought out that system of penmanship which is now

from the negative photograph more perfect than any I have seen devised with the help of an India-ink finish. And so Mr. Hyder took the prize. Why not? It was no mystery; it was simply taking time by the forelock, leaving the best aid in his business, and bringing to bear the force of an energetic mind to attain the best possible results. That is the only way, young ladies and gentlemen, in which success is gained. These men succeed because they deserve success. Their results are wrought out; they do not come to land already made. Poets may be born, but success is made. [Applause.]

Young gentlemen, let not poverty stand as an obstacle in your way. Poverty is uncomfortable, as I can testify; but sometimes it is the best thing that can happen to a young man who is tossed overboard, and compelled to sink or swim for himself. In all my acquaintance, I have never known one to be drowned who was worth the saving. [Applause.] This would not be wholly true in any country but one of political equality like ours. The editor of one of the leading magazines of England told me, not many months ago, of a fact startling enough in itself, but of great significance to a poor man. He told me that he had never yet known, in all his experience, a single boy of the class of farm-laborers (not those who own farms, but mere farm-laborers), who had ever risen above his class. Boys from the manufacturing and

built in the form of a Greek cross. An arm of this cross, in addition to the Cathedral proper, called the Vatican, covers nine acres; and on its roof are blooming flower gardens and fruitful orchards.

There are twenty courts, eleven hundred chapels, saloons, etc., some of which are used for the meetings of the synods of the Roman Catholic Church. One mile of halls is filled with sculpture, paintings, etc.; and the walls of these are covered with fresco paintings. On the roof of the Cathedral, is a little village consisting of about three hundred workmen, who keep the building in repair, and their families, making in all about twenty hundred people. They are not allowed to have fire, and they prepare their food by using alcohol. There are no arrangements for fire in any part of the building, but none are needed, as the weather is never very cold.

Before the church is a piazza occupying eighteen acres, and around this is a colonnade, consisting of two hundred and eighty-four columns and eighty buttresses, which supports an entablature. On the entablature are two hundred statues of saints, each eleven feet high. In the center of the space enclosed by the colonnade, is an obelisk weighing five hundred tons, that formerly belonged to Nero's circus, which was on the site of St. Peter's. It required eight hundred men to move it, and an order was issued that no one should speak during its removal.—*N. Y. School Journal.*

How to Practice Penmanship.

By C. H. PHIBBS, KENTUCKY.

The grand practical question is: "How shall we avoid the darkness and the desert, and take our portion in the fair and fertile?" In other words, how is a student to practice penmanship six to eight hours per day to a decided advantage?

Success in every art, whatever may be the natural talent, is always the reward of industry and pains.

That there are thousands of young men in this country who practice penmanship several hours per day, no one will deny. That they all meet with success, is a question. That the natural talent is all-sufficient to carry a chosen few, is an exploded theory. That industry and pains are not enough to win success. That there remains for the free, energetic teacher, a work to do that is above and beyond the reach of the majority of seekers of fame and fortune.

To be more explicit—it is impossible for the vast number of mankind to reach that degree of skill-bronze with their nature, without a competent instructor.

Intelligent practice is the outgrowth of systematic instruction, and such comes from the teacher who can lay claim to tact, talent, skill, energy, perseverance, enthusiasm, determination, promptitude, love for the work, and last, but not least, a knowledge of human nature.

There are no two students susceptible of the same instruction, at the same time, and under the same conditions. Hence the necessity of the greatest good being accomplished of providing a plan by which individual instruction can be practically administered.

Many students practice from day to day with the hope that in due time good results may follow. But to be positive of each day's results is surely a better plan. That this can be successfully accomplished by following the programmes as given below, is an acknowledged fact:

PROGRAMME "A"

First movement.

Definition.—The use of the fingers only.

1° Figures 1, 2, 6, 4, 8, 5, 3, 3, 2, 7.

2° Figures from 1 to 100.

3° Short letters—*a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.*

4° Words from short letters—in, wine, on, on, chosen, voice, woven, sorrow, wear, exiles.

5° Extended letters—*t, d, p, j, y, g, z, l, b, h, k, j.*

6° Words from extended letters—join, yes, quiete, gave, that, all, of, pretend, thought.

7° Small writing in sentences (no capitals).

8° Capitals—*1st, 2d, 3d, and 4th groups.*

9° Proper names.

10° Form of business and friendship letter.

11° Receipts, receipts, and notes.

12° Printing.

*Finish.

PROGRAMME "B"

Whole-arm movement.

Definition.—The use of the arm from the shoulder.

1° Tracing exercises (lead pencil).

(1st. Pencil (if necessary).

2nd. Pen (no shade).

3rd. Pen (shaded).

2° Extended movements.

(1st. Motion off the paper.

2d. Motion larger than the result.

3d. Time same on, as off, the paper.

4th. Going from circle to straight line.

3° Philosophy of motion.

(1st. Group (11).

3d. " (6).

4th. " (5).

5th. " (4).

4° Capitals.

(Continues.)

(Discontinued.)

5° Combinations.

6° Blackboard Work.—A reproduction of all work done with the pen.

*Finish.

PROGRAMME "C"

Fore-arm movement.

Definition.—The use of the fore-arm, by resting below elbow.

1° Tracing exercises (lead pencil).

(1st. Pencil (if necessary).

2nd. Pen (no shade).

3d. " (shaded).

2° Extended movements.

(1st. Motion off the paper.

2d. Motion larger than result.

3d. Time same off, as on, the paper.

4th. Going from circle to straight line.

3° Philosophy of motion.

(1st. Group (11).

3d. " (6).

4th. " (5).

5th. " (4).

4° Capitals.

(Continues.)

(Discontinued.)

5° Combinations.

*Finish.

PROGRAMME "D"

Combination movement.

Definition.—A union of the whole-arm and finger, or fore-arm and finger.

1° Figures.

2° Each of the (26) small letters joined in groups of six.

3° Words from short letters.

4° Words from extended letters.

5° Small writing, in sentences.

6° Proper names.

7° Letter-writing.

8° Receipts and notes.

9° Card-writing.

*Finish.

PROGRAMME "E"

Reversed Pen Work.

Definition.—Holding the pen so as to make the shade from you.

1° Elements of flourishing.

2° Italian capitals.

3° Quills.

4° Birds.

5° Swans.

6° Eagle.

7° German text.

8° Old English.

9° Finials.—*Line, circle, antelope.*

N.B.—A full and extended explanation of the programmes given will follow in succeeding numbers of the JOURNAL.

PENMANSHIP.

A.M. Daily Programme.

8 to 9. Letter-writing (Townsend).

9 to 10.—Programme "C."

10 to 11.—Programme "A" or "D."

11 to 12. Figures.

P.M. DINNER.

1.30 to 2.30.—Programme "B"

2.30 to 4.—Programme "E."

4 to 5.—Blackboard work.

Saturday morning, 8 to 10.30.—Printing.

" " 10.30 to 12.—Lecture.

How to Organize and Conduct Classes.

The Discussion of Systems.—The Art of Criticism.—What the Boys Are Doing, etc., etc., etc.

Cynthia's Victory.

By PAUL PASTOR.

When I was teaching writing-school, away down East, in Maine, sir,

I had a pretty pupil, by the name of Cynthia Jane, sir:

She used to come with Pitman's boy—a bulking

sort of fellow—

Spiced a few galleons was his tie, his boots were

always yellow.

But, Cynthia, she was not that kind! I tell you,

she was pretty.

Health's in the cream of beauty, sir—it don't rise

in look at her was luscious as a peach and

two strawberries!

But Pitman's boy, he seemed to think by some

mean trickery,

He had a right to all the fruit that grew in

God's creation!

By sheer subtlety of "cheek"—a sort of

power to scare 'em—

He moved among the lassies like Al Hassan in

his day,

And if by stealth he stole a kiss, or cut his

amorous gambol,

Through a fair blue eye, they were mock as cattle

in the shambles.

He was the "big boy" of the school, and

strength, as well as beauty,

Subservient to the tyrant knout, and paid its

humble duty.

Well, just as long as Cynthia-Jane was partial

to Sir Pitman,

What need was there to shift the yoke—'t was fit

then let it fit them.

But one cold evening, I came in, and found the

fire well going.

And lads and lassies round the stove, with

faces gay and glowing.

The benches were drawn up in line, and tightly

wedged together.

The men thronged male looks and love, and

left no room for weather!

Right in the midst sat Cynthia-Jane, her roses

in full blossom.

Sir Pitman on the dexter side, and on the left

Will Wesson.

It happened, too, that next to him, the order

was inverted,

And Salem Jones, his back half turned, with

Willie Emmons flanking him.

Poor Will was thus left in the cold, unless the

Will do better.

With deliberate prudence to her hand, could do a

double duty!

For even Homer sometimes nods, and Pitman's

will had pauses.

As well as catalysing spurts—both due to

natural causes.

In one of these conceptive lulls, just after my

appearance.

Fair Cynthia-Jane turned round to Will. At

first, no interference.

But when in conversation's wake she seemed

to grow extolled.

And the great Pitman's wit accented until he

fairly strangled.

By every device to extremes—a rule not plain

enough.

He raised fair Cynthia-Jane, and in his lap

he folded her.

A bright went round the circle—but how angry

was the maiden!

Her cheeks flamed like the rouch of cloud the

setting sun has laid out.

Will Wesson clung—the coward wamp—but

Cynthia's eye was

needed no champion, but restraint, until its

thrust was slakened.

She swung the mighty Pitman's nose, until he

leazed for quarter.

She scratched his countenance until the blood

run down like water.

His eye flicks to the four winds in handfuls

thick she scattered!

His shirt and collar paper collar flew off, with

great besprinkled.

Oh, 'twas a famous victory! a tyrant's thral-

dom broke—

The lesson of Thermopylae in after ages spoken!

O maid, deliver for valiant Cynthia-Jane! and

wouldst thou had me thy

Three, chivalry of thy sex! could sing thy

pass for love.

But long as writing schools shall last, and sons

of men attend them,

May each one have a Cynthia-Jane, from

Pitman to defend them!

It is not my purpose in this article to give a remedy for general debility, or even to make any suggestions, but simply to state facts, as I regard them, and show where the disease is located. If necessary, I will be pleased, in another article, to propose such remedies as will effectually wipe out an old custom that exists more through the ignorance of Boards of Education and a tendency to follow an old rote, than a want of better and more improved methods.

I am frank to say, that many who control this present *farce* will not consent to any change, however apparent it may seem. But this does not frustrate my plans, and I am content to await the decision of those who are up with the times and are ever ready to better their condition. *Reform* in this case is parallel to that of some of the intemperate. Nothing short of death will stay their well-beaten track. So I can hope to win those only who are guided by reason, with an innate desire to better their day and generation.

First fact. That writing is generally taught by the regular teacher of other branches.

First result. That miserable writers are produced, unless in exceptional cases.

Second fact. That the majority of regular school-teachers are utterly unfit to conduct a class in penmanship.

Second result. That there is a lack of interest both in teacher and pupil.

Third fact. That the teachers are licensed to enact this *farce* by Boards of Education.

Third result. That they are in duty bound to go through the form of a lesson, occasionally, or perhaps daily.

Fourth fact. That the general or superior education of a teacher in other branches justifies the present action.

Fourth result. That writing is crowded out of the programme because other branches are deemed more essential, or because of giving too much time to some hobby.

Fifth fact. That the average school-teacher's writing is far from what it might be.

Fifth result. That the interest necessary to success cannot be created without the essential elements.

Sixth fact. That in many instances the teachers acknowledge their inability.

Sixth result. That this is proof positive of the existing evil, and that many of our youth contract habits which last through life.

Seventh fact. That the general treatment of the case is a complete failure.

Seventh result. That all over the land we hear the cry: "I can never learn to write," and so I might go on with facts and results *ad infinitum*.

I could say, however, that under the present conditions we may expect to hear the same reiterated as long as life shall last.

The truth of it stands as badly in the face, and we who dare to think a new thought, must stand firm, for reform is our only way out of the difficulty.

♦♦♦♦♦

Spirit of the press—How long can the ink stand—*Kekuk Constitution*. Dunno. How long can the pen hold?—*Burlington Hawk-Eye*. Tell us how long can the pencil sharpen, and we'll answer that.—*Omaha Republican*. They are all right as long as the weather remains stationary.—*Omaha Daily Bee*. Your pen is eye-loved in obscurity. That's no reason to get off jokes.—*Detroit Free Press*. We believe you write in this opinion.—*Camden Post*. Our penman run that way.—*Yonkers Gazette*. Seal ah!—*Boston Globe*. Gum, now, it hardly pays to print such paragraphs.—*Boston Commercial Bulletin*. We should like to wax only, but, if questions are not against the rule.—*Yonkers Straus*. Perhaps for fear of an inkspot. Is that the rubber not? Light is needed we add eraser.



The above cut was photo-engraved by the Moss Engraving Company, 535 Pearl Street, New York, from a page of William's and Packard's gems. The original was flourished by John D. Williams.

We have called the attention of our readers to the line of writing and ornamental inks made by Fred. D. Alling, Rochester, N. Y., and again take pleasure in referring them to his advertisement in this issue. Mr. Alling now offers his Deep-Black Ink in kegs, barrels, and also in one-bottle for the use of teachers, colleges, and schools, at very moderate rates. The testimonials he has received are of undoubted value, and we can cheerfully advise our readers to purchase his supply of inks from him.

J. C. Bryant, author of Bryant's series of text-books on book-keeping, informs us that the season has opened with unprecedentedly large orders for his books. Mr. Bryant has had many years of experience as a prominent auditor of business colleges, and in active business operations, which enabled him to produce a series of text-books upon book-keeping of far more than ordinary merit. See his advertisement in another column.

We invite attention to the Caligraphic Pen advertised in another column. This is a regular gold pen point, with a fountain attachment, unlike the stylographic pen. Writing executed with this pen retains all the habitual characteristics of handwriting, while it is more certain and reliable in its action. To those wishing any kind of a fountain pen we should certainly recommend this.

We are in receipt of a series of 103 different movement exercises, including all the capital letters of the alphabet, direct from the pen of Prof. C. H. Pierce of Keokuk, Iowa, which, as an exhibition of a correct conception of form and mastery of the pen, are indeed remarkable. We have never seen them so well, if equalled.

We are informed that Sailer's Counting-House Arithmetic is having an almost un-

precedented sale, having been adopted as the text-book in most of the business colleges and in many other schools. It is especially popular as a hand-book in the counting-room.

We call attention to the advertisements of C. E. Carhart of Albany, N. Y., and Eaton & Barnett of Baltimore, Md., descriptive of their text-books upon commercial law, designed for a short course in Business Colleges and other schools. Both are good works.

The Bryant & Stratton Series of Book-keeping lately revised by the well-known author, S. S. Packard, and published by Faison, Baskeman, Taylor & Co., are deservedly popular, and are having a large and rapidly increasing sale.

We call attention to the advertisement of Daniel Slote & Co., in another column, who manufacture every kind of school and business blanks at popular prices. Send for their price-list.

The sixth number of the New Spencerian Compendium will be ready to mail in a short time. Orders for all the numbers received at the Office of the JOURNAL.

Extra copies of the JOURNAL will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.



The wife of Col. Geo. Soule, President of the New Orleans Commercial College and Literary Institute, and one of the most distinguished business educators in the United States, arrived in New York City on the 5th instant. With

Mrs. Soule are her sons, Albert and Edward; they are making an extended tour of the North, visiting watering and other places of national interest.

Annie Correll is teaching writing in the Callegiate Normal School at Piquette, Ill.

H. C. Clark, lately of Pottsville, Pa., has opened a business college at Titusville, Pa.

A. E. Peck, who has for some time past been teaching writing in Texas, is now keeping the books of an insurance firm at Dallas, Texas.

M. V. Casey, from the Register's Office of the U. S. Treasury, Washington, D. C., lately paid us a visit. Mr. Casey is among the best writers in Washington, and is a genial, pleasant gentleman.

N. P. Hammond, who was the associate author of the Tatter and Hammond system of writing, lately paid us a visit. He is now teaching writing in several schools and colleges in Philadelphia and vicinity.

A. W. Dudley, who conducts the Commercial Department of the Southern Indiana Normal School at Mitchell, recently presented us with his complimentary card. He is a live, energetic young man, and will undoubtedly do honor to his responsible position.

During the summer vacation, H. C. Wright's Business College of Brooklyn, N. Y., has been refurnished with the most approved patterns of furniture, which is indicative of prosperity.

I. S. Preston, the well-known teacher of writing, has been spending his summer vacation in Brooklyn; he returns soon to northern Pennsylvania, where he will organize classes during the Fall and Winter.

Maxwell Kennedy has just closed a large normal class in writing at Marmab, Ill., and receives our thanks for the names of ten of his class as subscribers to the JOURNAL.

Geo. Hulscher, of Toulon, Ill., incloses in a handsomely written letter a package of flourished cards which are unique in design and skillful in execution.

W. H. Lamson, late teacher in the public schools of London, N. J., and author of Lamson's system of penmanship, has been appointed director of drawing and writing in the public schools of Lynn, Mass.

P. R. Cleary has been teaching writing classes in Michigan during the past year. He has improved his Summer vacation to good advantage by taking lessons of P. R. Spencer, at the Spencerian Business College, Cleveland, Ohio. Mr. Cleary is now teaching at Ovid, Mich.

Wm. H. Duff, of Duff's Business College, Pittsburgh, Pa., favored us with a call a few days since, on his return homeward from a tour in Europe, where he has spent his vacation. Prof. Duff is a sharp observer, and promises soon to favor the readers of the JOURNAL with some reminiscences of his travels abroad.

C. R. Wells, who for many years has held a high rank among the skillful penmen and teachers of the Empire State, is now the special teacher of writing in the public schools of Syracuse. As the result of his teaching, marked improvement in writing has been made. We have seen several specimens of writing and lettering executed by pupils under his tuition, which were remarkably good.

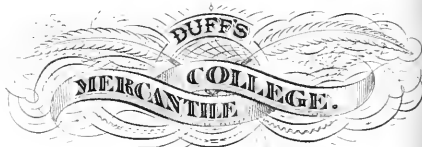
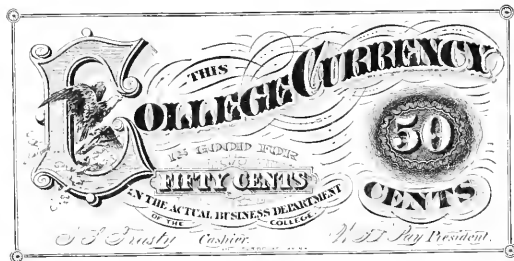
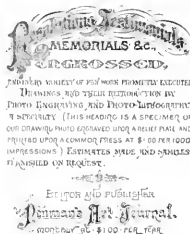
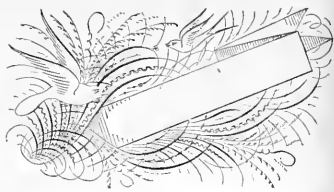
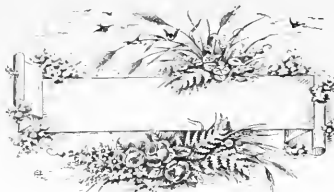
Joseph Foeller, Jr., is conducting a writing and commercial school at St. Louis, Mo. Mr. Foeller is an accomplished writer.

J. M. McLean is teaching writing in the Normal School at Jefferson, Iowa.

J. W. Blackman, of the Kansas Business College, Abilene, Pa., favored us with a call while on his way to Connecticut to participate in a reunion of the regiment of which he was a member during the little "ambushment" between the North and the South.

The Daily American of Nashville, Tenn., of recent date, pays the Nashville Business College, conducted by Frank Goodman, a high compliment. Students have been in attendance from eleven States, and it has flattering prospects for the future.

Subscriptions to the JOURNAL may date from any time since, and inclusive of, January, 1878. All the back numbers from that date, with the first premiums, will be sent for \$3.00. All the numbers of 1880 and 1881, with either two of the premiums, will be sent for \$1.75; with all of our premiums, for \$2.



The above cuts are all photo-engraved from our own pen and ink copy, and are inserted as specimens of pen-drawing and photo-engraving as practically applied for business purposes. This method is fast superseding other methods of engraving, for all commercial purposes: being superior in quality and convenience, while much less expensive. Our facilities are now complete for filling orders for all classes of display and business cuts. Business College currency of all convenient denominations constantly in stock and supplied at low figures. Fractional currency of the denomination of 5, 10, 25 and 50 cents in stock; also, relief cuts of the same sold at small cost.

Questions By

C. H. Peirce, Kevok, Iowa.

First. What are the reasons for making the last part of some capitals below base line.

Second. Why is the preference given to *below the line* with many?

Third. Why is the tendency to make some turns in small writing greater than others?

Fourth. What determines the form of letters?

Fifth. Originally did form precede analysis?



An elegantly written letter comes from J. R. Conder of Detroit, Mich.

F. P. Prentiss of the Fort Worth (Texas) Business College, incloses several superior specimens of practical writing.

W. H. Froemeyer, Cincinnati, Ohio, sent last month a very creditable specimen of old-fashioned writing as executed in our offices.

E. A. Morgan of Hammond, Ind., incloses several elegantly written card specimens with the postscript, for the JOURNAL Scrap book.

A superbly written note comes from F. W. H. Woodhead, the famed penmanist of St. Louis, Mo.

C. Hills, Philadelphia, Pa., writes a very handsome letter, in which he incloses a skillfully flourished hind.

A. E. Doshman, New Hartford, N. Y., incloses a very skillfully executed piece of old hand flourishing in form of a swan.

J. M. Varent, who is teaching writing at Los Angeles, Cal., incloses in an elegantly written letter several beautifully written and flourished ends.

F. H. Key is teaching large writing classes at St. Paul, Minn., from which place he sends a large club of subscribers and also incloses a very handsome specimen of a flourished eagle.

F. F. Foster of Exton, Pa., writes a most elegant letter in which he incloses several slips and a set of old hand capitals which are well executed for grace and neatness of form.

J. J. Robert of Memphis Valley, Ala., incloses a dollar in a handsomely written letter, and says: "Please mail the dollar to another year. I can do without it. It is worth ten times its cost."

We are in receipt of a photograph, imperial size, of a very handsomely executed piece of penwork, which the National Republic of Washington, D. C., mentions as follows: "There is an exhibition at the Government Printing Office a resolution of condolence to Mrs. Garfield, passed by the Columbia Typographical Union, No. 101, of this city. It occupies a handsome gilt frame, about 18x21 inches, and is most beautiful in design and execution. It is the work of Prof. W. F. Swanwick of the Treasury Department, and will be presented to Mrs. Garfield within a few days."

Educational Notes.

[Communications for this Department may be addressed to T. F. KELLY, 265 Broadway, New York. Brief and abstracts are solicited.]

There are five hundred and eighty-five Chinese children in the San Francisco public schools.

The Seventeenth Anniversary and Commencement of Sadler's Bryant & Stratton Business College, Baltimore, Md., is anticipated for September 15th.

If the English language were divided into parts, it would be Latin, 20 parts; and Latin (including, of course, the French), and 5 parts would be Greek.

A class for women has been organized at Yale College, the lectures and instruction to be delivered by Professors Sumner, Williams, Brewer and others. It will resemble

what is popularly known as the "Harvard Annex."

Prof. Gardiner says: "Twenty per cent. of the entire voting population of the United States, and forty-five per cent. of the voters of the Southern States, could not read their ballots."

California has school property to the value of \$7,000,000, and spends \$3,000,000 yearly upon her schools. For all this, there are but 100,000 students at school, out of a school population of 150,000.—*Western Educational Journal.*

In the Syrian Protestant College at Beirut, instruction is given in French, Latin, Arabic, mathematics, the sciences, etc. The language of the institution is English. The preparatory department, the college and medical school, are provided with spacious buildings. There are 121 students in the institution.—*New York Tribune.*

In 1890 the number of state schools in England was 8, in 1870 it was 70, and in 1880 it was 1,391. The number of classes in 1890 was 20, in 1870 it was 2,204, and in 1880 it was 4,932. The number of persons receiving science and art education was, in 1890, 356; in 1870, 31,231; and in 1880, 60,854.

The prospective school fund of Texas is, says the *New York Independent*, something wonderful to think of. By constitutional provision, the proceeds of her sales of public lands go to this fund, and there are already \$2,000,000 in the treasury and 40,000,000 acres of land to sell. The proceeds, at a very moderate estimate, will amount to \$100,000,000, which is an amount equal to the aggregate school funds of all the other States.

Louisiana has a school population of 290,036. Of this number, 128,457 are colored.

The Nebraska State Normal School is a preeminent institution which had, at last accounts, 276 pupils.

Behn's Chattanooga Commercial College, Chattanooga, Tenn., has just entered upon the seventh year of its existence, with increased interest.

The average school age for 35 different nations is approximately from 5 1/2 to 17 1/2 years. In the United States there is one teacher for every 55 children of school age (6-21), or for every 184 persons. Prussia has one teacher for every 70 children of school age (say 6-14), or for every 414 persons.

Omaha spends about \$620,000 a year in instructing her 5,000 schoolchildren.

President Barlow of Columbia College, New York, expresses himself in favor of admitting women to the college, and in his annual report says, that "Whatever may happen this year or the next, Columbia College will yet open her doors widely enough to receive all earnest and honest seekers after knowledge, without any distinction of class or sex."

EDUCATIONAL FAMILIES.
The colleges are busy lettering great men, so that they can be identified if they go astray in the hereafter.
A schoolboy being asked by a rival on the street which was the highest study in his school, replied, with a stare of stupidity and surprise, "Why, astronomy, of course."

Scene: Astronomy Class—Professor to Junior: "What time does Mars get full?"

Junior: "I don't know, sir; never associate with such company." (Desisted applause.)

Edison says the electric light "tuned an assistant's hide in less than an hour." We would, therefore, recommend it as a substitute for corporal punishment in our schools.

Father: "Charley, I see no improvement in your marks." **Charley:** "Yes, papa; it is high time that you had a serious

talk with the teacher, or else he'll keep on that way forever."

"Why," asked a Sunday-school teacher of a little boy, "did David marry the two daughters of Laban?" "I dunno, except perhaps he was satisfied with one mother-in-law."

The world didn't come to an end, but during the past three weeks no less than two hundred and eighty-three of our exchanges have called William Penn's grave a "Penn holder." This is the first!

New Haven Register: "Had drank" is not good English grammar, says a high authority. It certainly is not. "Was drunk" is better grammar, and more in accordance with the facts nine times out of ten.

The following definitions, although appearing under this head, are not "feline" at all, but were given by a pupil in this city:—A noun is a name. An adjective is a part of speech. A verb, is to be, to exist, or to be exist upon.

An exchange says, that in the New York City schools, where corporal punishment is not allowed, the teachers rule by kindness, and tenderly, remind disobedient pupils that "I'll give you 500 words to write after school if I catch you whispering again."

Johnny came home from school the other day very much excited. "What do you think pa? Joe Stewart, one of the biggest boys had an argument with the teacher about a question in grammar." "What position did he take?" "His last position was across a chair with his face down."

Now that is a word which may often be joined.

For that that may be doubted is clear to the mind.

And that that that is right, is as plain to the view.

As that that that we use, is rightly used too.

And that that that that that line has in it, is right.

In accordance with grammar is plain in our sight.

Ease in Writing.

True ease in writing comes from art, not chance. As those more casual who have learnt to dance. 'Tis not enough to handiness gives offence; The soul must send an echo to the sense. So it is the strain which really gives the grace. And the smooth strain in smoother numbers flows.

But when loud surges splash the sounding shore, The hoarse rough verses louder, like the torrent, roar.

When Ajax strives some rock's vast weight to throw, The line, too, labors, and the words, too, slow; Not so when Ulysses scours the plain; Not so the unlabored crown, and skirts along the main.

—*Pope.*

A School in Bengal.

By JAMES PARTON.

James Parton, the well known biographer, in an article recently published in the *Commonwealth*, makes some interesting facts in regard to school work in India. We quote at length from his article:

A village school in India does not cost much. Except in the rainy season, it is held under the trees behind the schoolmaster's house, and there are neither desks, benches, or books. The boys sit upon the smooth hard ground, and the schoolmaster upon a mat, sucking his pipe.

The school is divided into four classes, which are named after the writing material used by each. The lowest is called the chalk-class, and sometimes the floor-class; the pupils of which learn to write with chalk upon the trodden ground. The next is called the palm-leaf class, as the pupil writes upon palm leaves, a material which is said to be much better for the purpose than our slates, as it never breaks, is very light and costs nothing.

The third is called the palm-leaf class; and the highest of all, the seniors of the institution, write on paper, and are called the paper class.

For years the boys spend most of their time writing. There are fifty letters in

many of the Indian alphabets, and these are joined and compounded in numberless ways. Their system of enumeration, also, is complicated and requires a great deal of practice to use readily.

A boy going to school in the morning carries under his left arm a bundle of reeds, clean and long leaves. A pen of reed is behind his ear, and he carries in his hand a rude ink-pot of clay. As he spends most of the day in writing upon these leaves with ink, and rubs out his mistakes with his hand or his wrist, he comes home at night pretty well smeared and splattered. This is reckoned honorable by him, and the blacker he is, the more his parents prize him for his diligence at school.

They have one practice which is familiar to all who are in the habit of passing by our own country schoolhouses; the children recite a great deal together. After writing most of the morning, the whole school sits in the circle, the letters, the diphthongs, and the hundred numerals. Then, in the afternoon, when they are all tired of writing, they recite together, in a sing-song way, the multiplication table up to twenty times twenty.

It is so difficult to write their language that a boy will spend some months in writing the names of the boys in the school, and of the inhabitants of the village. From names and words they advance to very short sentences, and at length begin to compose letters.

Letter writing is a great art with them; and even the addressing of a letter is a matter of much difficulty. India is the land where the idea of *india* has been most developed.

Another-fashioned notion of Bengal can not conceive of our notion of human equality, and he looks upon every inhabitant of his teeming peninsula to be either above him or below him. There are hundreds of ways in which men are to be spoken to, or addressed in writing, so as to properly express the rank.

If a boy writes to his father, he must use a certain prescribed, invariable form expressive of the profoundest respect. When he addresses his uncle, he must use another form, and there is a different form for a paternal and a maternal uncle. For cousins, second cousins, acquaintances and friends, there are special forms, as there are for all grades of inferiority, priest-hood and nobility.

The school hours seem to be interminably long. Morning school from seven to eleven, and afternoon school from three until sunset.

The teacher receives from each pupil about three cents a month in money; but besides this, every boy is expected to bring to afternoon school a small present of tobacco, or something of the kind; and once a month each brings a few pounds of rice, with the proper quantity of seasoning to go with it, such as oil, mustard and salt.

Scarcely all his pupils, however, the village schoolmaster would be very poor if he did not generally cultivate a small quantity of land, which he manages to do by taking a partner who does the work. The boys, also, are very glad to perform manual labor for him, and it is considered a great privilege to fill and light his pipe.

Other modes of punishment are of no use, and while he is thus helpless, suffering over his body a kind of nettles which will not leave him, he is surrounded by the world, and the reason why the world are after him has been filled with violence and bloodshed.



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Inserters in *Business Cards*, or remnants of those now in, will be necessary for insertion in this column.

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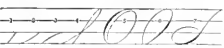
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Lesson in Practical Writing.

No. XIV



By D. T. AMES.



With the present lesson we have equal letters under the fifth or O principle, as numbered in the Spencerian analysis. From this principle is constructed chiefly four letters, viz.:



The O should be one-third longer than it is broad, and shaded on the first downward stroke, having the shade strongest at the centre of the stroke. The two downward strokes should run parallel and as near to each other as is practicable without incurring the danger of intersecting each other, the second line terminating at the centre of the turn upon the base line, or if extended so as to cross the oval, it should do so at the lowest point upon the base line and, after crossing it, should continue to

follow the curve of the oval until it ends or diverges to connect with the letter following. The letter should be so constructed that, if its body were divided by a line cutting the oval at the fullest points for length and breadth, each corresponding part should be the exact counterpart of the other in size and form, as per dotted lines in example below:



The second downward stroke is sometimes shaded, as in example above, to which there is no objection except that letters thus shaded lack the strength and boldness of letters having the outside shade. Many teachers, and we, ourselves, have sometimes designated this as the appropriate shade for a feminine hand, in which case the ovals of all the letters should be shaded in a similar manner. The principle should be practiced with great care.

The following movement exercise should be practiced rationally and extensively in connection with this lesson.



The following is given as the regular copy for the lesson:



Remember that time spent in careless penmanship or careless scribbling is waste that is wasted. Every stroke should be made for a definite purpose.

A Peep into Uncle Sam's Mail Bags.

Those of our readers who are residents of rural portions of the country, and who see only the limited units of a few pounds weight distributed through some country post-office, can scarcely conceive the enormous aggregate of the United States Mail, or even that of a great metropolis like New York. Here, instead of some small portion of a store or other place serving, as is usually the case, for the transactions of the business of a country post office, a spacious five-story building is almost exclusively occupied for post-office purposes, presenting in its appearance and in the magnitude of its transactions, the resemblance of a great mercantile warehouse. To and from it large bags filled with mail matter are constantly being delivered by two and four-horse wagons, aggregating daily 113,311 pounds, or 343 tons; in one year 41,358,315 pounds, or 20,679 tons. There are daily received in the New York Post Office 1,125,268 letters and postal cards, of which 57,210 are from foreign countries. The letters alone aggregate daily almost seven ton weight. Many single establishments in New York dispatch and receive thousands of letters and tons of matter daily through the mails, such, for instance, as the great newspaper and book publishers, dry goods and banking houses, news agencies, etc. As an example,

the *Tribune* mails a daily aggregate of over 4,000 pounds, and weekly over 28,000, or fourteen tons, and receives thousands of letters and exchanges daily, while many of the large banking and publishing houses receive and dispatch daily from two to three thousand letters.

During the past year there passed through the United States Mail, of domestic matter, 2,215,168,124 pieces, divided as follows:

| | |
|------------------------|-------------|
| Letters | 866,593,572 |
| Postal Cards | 276,446,716 |
| Newspapers | 685,175,624 |
| Magazines | 53,472,276 |
| Books, Circulars, etc. | 380,845,490 |
| Articles of Mails | 22,631,436 |

Which was an average of 413 pieces to each person in the country.

The aggregate expense of conducting the department was \$2,255,984; number of post-offices, 42,189; whole number of persons employed, 69,479. The revenue of the department, \$3,300,000 of defraying the expense, which deficiency was paid from the Federal Treasury of the United States.

Out of the 866,593,572 letters mailed, 3,057,141, or one in every 283, went to the Dead Letter Office. This number, compared with former years, is, proportionately, very small, owing to a late rule of the Department, that when the writer of any unpaid or misdirected matter is known it is at once returned for correction, thus saving delay, miscarriage, or its ultimately being sent to the Dead Letter Office.

"The practice of using envelopes and wrappers for mail matter bearing the address of the sender," says the Postmaster-General in his Report, "cannot be too highly recommended, particularly to business men, who are thus often spared vexatious delays in important correspondence."

The causes through which mail matter goes astray or to the Dead Letter Office are somewhat numerous, and are summarised in the Post Office Report as follows: From being unclaimed at office of destination, 2,501,402; for non-payment of postage, 241,503; imperfect address, 201,899, of which 9,167 bore no subscription whatever; many, if not most, of the unclaimed mail was so from some fault of its superscription.

Out of 6,296,513 registered letters and parcels mailed during the year only 7,445 were sent to the Dead Letter Office, and of these, 7,016 were restored to the owners, thus leaving less than 450 out of nearly 7,000,000 packages unaccounted for—only in about 17,000.

All mail matter containing articles of value or money was returned to the owner if he could be found, otherwise the money was paid into the United States Treasury and the valuables sold and the proceeds delivered therein. The money not returned amounted to \$2,751; the proceeds of the articles sold were \$3,845.

Among the matter were many valuable publications, such as books, pamphlets, magazines and illustrated newspapers, which by a recent law were placed at the disposal of the Postmaster-General, and were by his order distributed among the charitable insti-

tutions of Washington for the benefit of their inmates.

Persons unaccustomed to handling large quantities of mail matter can scarcely imagine the character and number of all sorts of mistakes through which it goes astray and to the Dead Letter Office. These mistakes occur mostly from thoughtlessness, from bad or illegible writing, and an imperfect knowledge of names and places. The latter cause especially prevail with letters coming from foreign countries, where America seems to be a perfect geographical enigma. States, cities and counties are badly mixed, and a considerable amount of the mixture is often contained in one superscription.

For instance, one address reads as follows: "The Anderson, Rockway cdt Pa North America, New York." Who will undertake to forward that letter? And yet the dwellers across the sea probably make no more mistakes of this kind than Americans, for how many of us fully understand all the geographical localities of the minor cities and provinces of Germany or Sweden, or, in fact, any country on the Continent?

In order that we might lay before our readers the most reliable information practicable, and present characteristic examples, illustrations of some of the most conspicuous causes of the miscarriage of mail matter, we lately called upon Mr. James Gaylor, Assistant-Postmaster of New York City, and solicited such information as he could give bearing upon the subject. He placed in our hands the last Annual Report of the Post Office Department, and then conducted us to the Blind Letter Department of the Office, where he introduced us to Mr. Wm. W. Stone, the famed reader of "blind letters," who has kindly permitted us, at different times, to inspect the thousands of imperfect addresses which are daily sent to him to be deciphered and forwarded to their intended destination, if possible, otherwise to the Dead Letter Office at Washington. Not only are the blind letters deposited in the New York Post Office sent to Mr. Stone, but such letters are sent by postmasters from all parts of the country for his inspection.

Mr. Stone has been exclusively employed in this department for twenty-seven years, and passes daily upon about one thousand blind superscriptions; during that period the number has aggregated many millions.

From so great an experience Mr. Stone has become a sort of cyclopedia of postal knowledge, especially that pertaining to his department. His knowledge of places and of the manners, customs and language of the various classes and nationalities is something quite remarkable, and such as to enable him, in a vast majority of cases, to instantly perceive the fault in an imperfect superscription and to discern the intent of the writer. As further aids, he has at hand directories of all the large cities of the United States and Canada, and of London, a directory giving a classified list of all the streets in the 150 cities in the United States; also, post-office directories of all foreign countries, and copious memoranda which he has himself made from time to time. So familiar has he become with the handwriting

carelessly written, are very liable to be misread, from the fact that no aid can be d

Business Colleges in Europe.

MR. SMART'S LONDON WHITING-SCHOOL.

There are no business colleges in Europe in the sense in which we understand them in this country. It is true that in some German cities, in Belgium and in France, there are schools under Government control and patronage, the purpose of which is distinct from that of the classical schools and colleges which, in European countries, stand for education; but a glance at the curriculum of any of these institutions will show how different is their purpose and sphere from that of the American business college. In fact, I am free to say that the American business college might be sensibly improved by substituting, not the names alone, but serious and competent instruction in some of the studies which constitute the essential features of the German business school. But the fault does not lie so much with the proprietors of business colleges in this country as with the population whom they must rely for support. I do not believe that there is an honest business school in this country—and I am sure that the business schools are as honest and as faithful to their promises as are other schools—that would not be willing to embrace in the course of study, and have effectually taught, all the necessary branches of practical learning, if its patrons would consent. In fact, I believe I know that the common thought and desire of the best teachers of our specialty is to enlarge the area of our work, and make their schools, in the best sense, forces in education.

But the great drawback to these noble aspirations is, that those who have failed in other schools to get the special education necessary for business, and apply finally to the business college are, as a rule, in great haste to have the work completed, and are impatient at any attempt on part of the teacher to give the student more than he paid for. Notwithstanding this, however, American business colleges have progressed during the past twenty-five years in the way of practical instruction to such a degree that they are now holding an assured position with thinking men as an essential feature in our national system of education. In order to appreciate the growth of this feature, one has only to contrast the best institution among the business colleges of America with the most important of the private commercial schools of Europe.

When in London recently I made it my business to "look up" the commercial schools of that city. To excellent men I had excellent letters, which were good in a social and general way, but no distinguishing educational in London could give me the name or the location of a commercial school in that English-speaking city of 4,000,000 inhabitants. So I reverted to that common source of information, the advertising columns of the papers, and found among the educational advertisements the card of Mr. Wm. A. Smart, which I here insert, trusting it may be of some use.

SMART'S WRITING INSTITUTION, 265, Quadrant, Regent Street (entrance in Saville Street). Open from 10 till 6 daily. Terms of all ages received (privately), and taught at any time suiting their own convenience. Lessons are given each day. Classes for extra improvement guaranteed in 10 to 12 weeks. Separate rooms for ladies. Apply to Mr. Smart.

"I applied" to Mr. Smart, entering the little court (Saville Street), and passing up the passage to the second floor. Here I found a lattice-gate which, when pushed open, rung very audibly, a bell in the upper story. As this bell announced my approach, I was relieved at once from any sense of intrusion, and walked up.

Without knocking I opened the office-door, which proved to be also the door to the main school apartment, and was met by the proprietor in pleasant English fashion, at once making known to him myself and the friendly purpose of my visit. The schoolroom had a seating capacity for fifteen or twenty students—only one being present. Mr. Smart is a kindly-faced, well-preserved Englishman of sixty-five or seventy, easy in his manners, gentlemanly and intelligent. He informed me that he had followed his present business for the past forty-two years, during which time he had had but one holiday, and that was the unhappiest day he had ever spent. It became necessary to send one of his sons to a country school, and he felt it his duty as a father and a citizen to personally inspect the accommodations. This duty necessitated

"That is just what I mean to say. What do you suppose would become of my business if I were to go away and leave it?"

"Well," said I, "you don't seem to have a very large business as it is. Surely such unexampled fidelity should meet with a greater reward than seems to be yours."

"Yes, you may well say that; and if I were to begin my life over, with my present experience, I think I would try something else; but it is too late now—quite too late. And, besides, I have so grown into my daily duties, that I should be very much at a loss if I could not come here every day. I even think that some eccentric person should die—as to eccentric person, you may be sure—and leave me a fortune, I would not accept it without the privilege of keeping on in my work. I have grown into it, and I should be very unhappy to be thrown out

one thing before I die! You have such a magnificent country! You do everything on such a large scale! Your people are so rich and so generous, and so full of invention and knowledge! I have often dreamed of visiting America, and I feel the warmest interest in everything which pertains to that great country, but I shall never see it." And he said this in a sad tone.

"But, tell me," said I, "why is it that in all this grand and great city there are no such practical schools as we have in even our smallest American cities? Why, for instance, are you—an intelligent, faithful, progressive man—plodding along at this rate after forty-two years of faithful service in an important educational field? Has there been actually no progress in practical education in this country during the past forty years?"

"I will say, rather, that there has been a decline. The business is not nearly so good as it was forty years ago."

"But, don't you think," said I, "that if a keen, progressive, egotistical American should come into London and open a real American Business College, advertising it thoroughly, and instead of going to members of Parliament and sons of nobility for the privilege of reference, should interest business men and get their sympathy and co-operation—in short, act the same energy, tact and shrewdness that are so successfully used in our country, he might not make a sensation and change the whole situation?"

"I doubt if you understand the British public, or how much of a change would have to come over it as to education before the one could root out the old idea that nothing can go by the name of education that is not founded upon the classics. In this respect, France and Germany are far enough ahead of us, for commercial schools do prosper in those countries?"

"Nevertheless," said I, "Yankee notions do take, even in conservative London. I visited Haverly's minstrel performance last night at Her Majesty's Theatre, and that immense house was crowded with spectators, and I have even seen restaurants that seem to thrive on 'American systems,' and 'American cooking,' wherever the latter may be."

"Yes, we are not opposed to Yankee notions even to Yankees; and if a thorough-going American with money and brains should open a business college in the British Museum, or in one of the Houses of Parliament, I should look for nothing but a grand success."

"Well, you may be sure that if a thorough-going American should attempt such an enterprise in London, he wouldn't locate in Petticoat Lane or at Seven Dials, but would find the most conspicuous, the most conspicuous and the most coveted apartments to be found in the city, and then he would take sure measures to let the people know where he was to be found and what he could do. I am not a typical American, but if I were twenty years younger than I am I would like nothing better than to open a business college in London."

"Well, you might succeed, but not in the sense in which you speak of success. I think that with a business college on your hands in this city you would hardly find the time, if you did find the money, to travel about over the Continent and luxuriate in Summer vacations."

"Perhaps not, but I am sure of one thing, that rather than teach six days and six nights in the week, and fifty-two weeks in the year, as you have done for forty years, I would take up a business more in demand



The above Cat was Photo-engraved from an original Siamese, flourished by M. E. Blackburn, Worcester, Mass.

his absence from the city for one night. "And do you think," said he, "that I slept a wink that night? I assure you, upon my word, I did not. First, I found that the sheets were wet, and I pulled them off and tried to sleep without them; next, I was perfectly conscious of the presence of small uninvited bed-fellows, and I lighted a candle and searched for them in vain; then I felt sure that I heard burglars in the house, and got up to listen; and, finally, I had an awful presentiment that my school-building was burning down and all my professional property being destroyed. This fantasy took so strong a hold on me that it there had been a midnight train Londonward I would have taken it without a doubt; and you can hardly conceive, Sir, how relieved I was upon getting back in the morning to find that my fears had been without cause. But it was a lesson to me, and I have never dared to leave the city for a single night since."

"But you don't mean to say that forty-two years you have absolutely had no vacation?"

"I can well understand the poor dealer of Dickens's 'Little Dorrit,' whose forty-year confinement in the Marshalsea prison only prepared him to long about the prison door so that he might rest at night and sleep in a home that had become dear to him from long labor. Why, even a horse—and a horse is supposed to have hard sense—when turned out of a burning stable, will, from force of habit, and a sense of protection no doubt, rush back into his stall and perish in the flames."

I made but little reply to this bit of philosophical truth—as truth I felt it to be—for although I was not sure that I could put my finger on Mr. Smart's parable among the professional teachers of this country, I was not altogether certain that he might not be found to exist, even in this very city; and at best I felt that a teacher's life was that of a horse in a treadmill, unless he felt strong enough to make it otherwise. I asked Mr. Smart if he ever expected to visit America.

"Ah, now," said he, "you touch me in a tender spot. How I would like to do that

[illegible]

Reed, Dr. Angus, Welles, and others, have long been in favor of reform, but nothing has yet been done. The press should take up the subject and push the reform with a unanimous accord; a convention of school-book publishers, teachers, college professors, or their representatives, etc., should meet for deliberative action. By all means let us have English spelt as it is pronounced. This conglomeration of Latin, Greek, Anglo-Saxon, French, Icelandic, Irish, etc., etc., has been carried too long; it is a burden to everybody, and to school children in particular. Let us have reform and a thorough one; half measures are too slow and unsatisfactory.

Explanation of Programmes.

By C. H. PIERCE, KROOKT, IA.
The work of the Programmes is systematically arranged with reference to simplicity, and the several steps in each that are made progressive, until the highest ideal is reached, are such as the poorest writers are enabled to take with a fair amount of honest work coupled with *tracing paper*. It is not my intention to cast any reflection upon the methods of others, but simply to state what I do know. If this does not conform to every one, I am sure it will be censured, because "when doctors disagree who shall decide?"

I do not remember when I taught by using a certain number of principles, and I take the ground that, to teach intelligently, principles are not essential to success. That they exist I do not deny, and I deem it a very *real point* for any author to lay claim to superiority on account of possessing the least number.

The finger-movement bears the same relation to writing that counting-blocks does in a child's first lessons to arithmetic. Certain steps must be taken at first, even if they are *cramped and awkward*. In time they can be exchanged for something more practical—the same as the first reader is eventually exchanged for the daily newspaper. The conclusion, then, that the finger movement is a part of the curriculum, and to attempt to teach and ignore it means failure. I have always taught it to children—and, in fact, to every one who did not understand the true form of letters—until a fair amount of skill was attained. At the age of ten or twelve, or as soon as the muscles have sufficiently developed, the whole-arm and fore-arm, as per Programmes, can be introduced, so that by degrees the transition can be easily made to the combination movement.

The beginning of the work in Programme "A" figures. (See argument and articles in June and July JOURNALs.) As given, they appear in the order of simplicity. Practice each in its order, singly, and each step will give positive assurance for another until the whole work of figures will have been cleared away. This will lay a most excellent foundation for the work on letters, both as regards the execution and power to judge form. In fact, I have found that when a perfect conception of the figures is once gained, with the ability to execute, all other small work is rendered easy.

RULES GOVERNING CLASS WORK.

1. Prepare specimens (to be preserved by teacher).
2. At close of term, stated intervals or year's work, write second specimen and compare.
3. The work of classes of all grades is first done by preparing a *line of each part of class work*. (See Programme "A.")
4. Each pupil's work is examined every five or ten lines, according to size of class.

5. Pupils stand by divisions (at signal for criticism, or go to desk of teacher).
 6. After the first preparation of any work the parts incorrectly executed are taken up singly in their order and criticised. If found unsatisfactory the second time, the work must be done again according to rule 4.
 7. When one class of work is properly done, either by one or more efforts, the pupil receives a mark* designating his or her ability, and is advanced.
 8. If at any time pupils perform the required work before time for criticism, they must continue the same until the division is called.
 9. If by any reason a pupil is unable to advance from any given point, a review is of the first consideration.
 10. Pupils returning to old habits are governed by Rule 6.
- After passing the figures singly, have them written from one to one hundred to see if the proper forms have been retained. If any failures, correct and pass to 3rd copy. As per *Daily Programme*, it will be seen that one hour is given to figures. This can be lessened as the conditions require. In the most extreme case a little time should be

2. The work prescribed always within the ability of pupil.
3. No work unnecessarily done.
4. A thorough understanding of all work gone over.
5. Carelessness entirely cured.
6. In case of absence or transfer, each pupil's work remains the same.
7. Grading unnecessary to promote advancement.
8. At all times each pupil knows exactly what to do.
9. Criticisms made easy, pleasant and profitable.
10. Work secured out of school hours.

PROGRAMME "B."

Whole-arm.
Whatever may be said with reference to this programme may consistently be said of "C."
All work executed with the whole-arm can be executed with the fore-arm and vice versa.
1. *Tracing Exercises* (lead pencil). The first step to be gained in this programme is freedom of the arm from the shoulder. This can be accomplished by following tracing exercises given by teacher, and continued

How a Woman Does It.

Some crusty old cardmaker thus tells how a woman goes to work to mail a letter. It is a libel on the sex. Some of the girls will make it red hot for him if he is discovered. Any day when you have time you can see how she does it by dropping into the post-office. She arrives there with a letter in her hand. It is a sheet of note in a white envelope. She halts in front of the stamp-window, opens her mouth to ask for a stamp, but suddenly darts away to see if she has made any errors in the names or dates. It takes her five minutes to make sure of this, and then she balances the letter on her finger, and the awful query arises in her mind: "Perhaps it is as overweigh!" She steps to the window and asks the clerk if he has a three-cent stamp, fearing he hasn't. She looks over every compartment in her post-mountain before she finds the change to pay for it. The *fun commences* as she gets the stamp. She fiddles around to one side, removes her gloves, closely inspects the stamp and hesitates whether to "lick it" or wet her finger. She finally concludes it would not be wise to show her tongue, and wets her finger and passes it over envelope. She is so long picking up the stamp that the moisture is absorbed and the stamp slides off the envelope. She tries it twice more, with like success, and getting desperate she gives the stamp a "lick" and it sticks. Then comes the sealing of the letter. She wets her finger again, but the envelope flies open, and, after three minutes' delay, she has passed her tongue along the streak of dried maulage. She holds the letter a long time to make sure that the envelope is all right, and finally appears at the window and asks: "Three cents is enough, is it?" "Yes, ma'am." "This will go out to-day?" "Certainly." "Will it go to Chicago without the name of the county on?" "Just the same." "What time will it reach there?" "To-morrow morning." She sighs, turns the letter over and over, and finally asks: "Shall I drop it into one of those places, there?" "Yes, ma'am." She walks up in front of the six officers, closely scans each one of them, finally makes a choice and drops—no she doesn't. She stops to see where it will fall, pressing her face against the window until she flattens her nose out of shape, and she doesn't drop it where she intended to. She, however, catches it at last, looks down to make sure that it did not go on the floor, and turns away with a sigh of regret that she didn't take one more look at the superscription.—*Evening Telegram.*

To make any Copy-book reversible for use on narrow desks, fold it back firmly and carefully a few times; or, in the process of manufacturing, by using the folding press out and in, the book will be practically reversible.

Bayard Taylor's Writing.

Unlike many literary men, Bayard Taylor wrote a clear, beautiful hand. He tested blind and slovenly writing, and used to say that any man could write plainly who would make an effort. His manuscript was the delight of printers. He wrote quietly and steadily, and produced a great deal more "copy" in a given time than any one would suppose him capable of who observed his apparent ease and absence of hurry. He was rather careless in his dress, but not, like Horace Greeley, enough so to be conspicuous. He liked a stout, plain suit of clothes that could be worn a long time, a loose-fitting gray overcoat, and a broad-brimmed slouch hat.—*N. Y. School Journal.*



given each day to a review with reference to gaining some particular point—for instance, speed in a single figure, say 4, at the same time rendering a good form. It is not a difficult feat to make 120 fours per minute, and yet those who have given it no attention will fall far short of it. Speed in figures will give speed in letters. Regularity of form in figures will give the same in letters. Arrangement of figures will give like results in letters, and so on. Whatever good results are obtained in the forms will lend encouragement in the latter.

The plan of procedure is the same with the 3rd copy as with all others. Have one line of each of the short letters written, after which proceed as per Rule until the work of the programme is completed. This, of course, will depend entirely upon the daily practice. But NEVER, NEVER practice more than one hour at a time on any one programme.

It is evident that in any class some students will accomplish far more than others in the same time. Some need more attention than others. Some can be led to improve what would cause others to fail. The Programme method will meet all possible demands.

POINTS OF STUBBORNITY IN THE PIERCE METHOD OF INSTRUCTION.

1. Personal attention to pupils' work at proper time.

until an easy, graceful motion is acquired, which will necessitate a good position (see June JOURNAL).

2. *Extended Movements*. The greatest power that can be acquired in capitals is shown in a correct conception and mastery of extended movements. Let the student not moderate the point in question if he hopes to gain ability to execute even the plainest capitals. *Perfect freedom must be established if the best results follow.*

It is not necessary to be able to produce ALL the different movements in order to be a fair penman, but the fact cannot be denied that a power exists in extended movements that is not found elsewhere.

(To be continued.)

A Knight of the Quill.

On this page is an original sketch from the ingenious pen of Prof. J. H. Barlow, representing a Su Knight of the quill, mounted upon a powerful dragon. Mr. Barlow produces all manner of ingenious and attractive designs with a wonderful facility. His original designs for albums, cards, and other purposes, are widely sought and highly prized.

Persons in need of artistic pen work, cross-hatching and designing, should bear in mind that their wants can be promptly supplied upon application to the office of the JOURNAL.

*A or crossed pencil or compass lead pencil.



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5 columns..... 125.00 1 mo. 375.00 3 mos. 1000.00 6 mos. 1750.00 1 year 3000.00
6 columns..... 150.00 1 mo. 450.00 3 mos. 1200.00 6 mos. 2100.00 1 year 3600.00
7 columns..... 175.00 1 mo. 525.00 3 mos. 1400.00 6 mos. 2450.00 1 year 4200.00
8 columns..... 200.00 1 mo. 600.00 3 mos. 1600.00 6 mos. 2800.00 1 year 4800.00
9 columns..... 225.00 1 mo. 675.00 3 mos. 1800.00 6 mos. 3150.00 1 year 5400.00
10 columns..... 250.00 1 mo. 750.00 3 mos. 2000.00 6 mos. 3500.00 1 year 6000.00
11 columns..... 275.00 1 mo. 825.00 3 mos. 2200.00 6 mos. 3850.00 1 year 6600.00
12 columns..... 300.00 1 mo. 900.00 3 mos. 2400.00 6 mos. 4200.00 1 year 7200.00
13 columns..... 325.00 1 mo. 975.00 3 mos. 2600.00 6 mos. 4550.00 1 year 7800.00
14 columns..... 350.00 1 mo. 1050.00 3 mos. 2800.00 6 mos. 4900.00 1 year 8400.00
15 columns..... 375.00 1 mo. 1125.00 3 mos. 3000.00 6 mos. 5250.00 1 year 9000.00
16 columns..... 400.00 1 mo. 1200.00 3 mos. 3200.00 6 mos. 5600.00 1 year 9600.00
17 columns..... 425.00 1 mo. 1275.00 3 mos. 3400.00 6 mos. 5950.00 1 year 10200.00
18 columns..... 450.00 1 mo. 1350.00 3 mos. 3600.00 6 mos. 6300.00 1 year 10800.00
19 columns..... 475.00 1 mo. 1425.00 3 mos. 3800.00 6 mos. 6650.00 1 year 11400.00
20 columns..... 500.00 1 mo. 1500.00 3 mos. 4000.00 6 mos. 7000.00 1 year 12000.00
21 columns..... 525.00 1 mo. 1575.00 3 mos. 4200.00 6 mos. 7350.00 1 year 12600.00
22 columns..... 550.00 1 mo. 1650.00 3 mos. 4400.00 6 mos. 7700.00 1 year 13200.00
23 columns..... 575.00 1 mo. 1725.00 3 mos. 4600.00 6 mos. 8050.00 1 year 13800.00
24 columns..... 600.00 1 mo. 1800.00 3 mos. 4800.00 6 mos. 8400.00 1 year 14400.00
25 columns..... 625.00 1 mo. 1875.00 3 mos. 5000.00 6 mos. 8750.00 1 year 15000.00
26 columns..... 650.00 1 mo. 1950.00 3 mos. 5200.00 6 mos. 9100.00 1 year 15600.00
27 columns..... 675.00 1 mo. 2025.00 3 mos. 5400.00 6 mos. 9450.00 1 year 16200.00
28 columns..... 700.00 1 mo. 2100.00 3 mos. 5600.00 6 mos. 9800.00 1 year 16800.00
29 columns..... 725.00 1 mo. 2175.00 3 mos. 5800.00 6 mos. 10150.00 1 year 17400.00
30 columns..... 750.00 1 mo. 2250.00 3 mos. 6000.00 6 mos. 10500.00 1 year 18000.00
31 columns..... 775.00 1 mo. 2325.00 3 mos. 6200.00 6 mos. 10850.00 1 year 18600.00
32 columns..... 800.00 1 mo. 2400.00 3 mos. 6400.00 6 mos. 11200.00 1 year 19200.00
33 columns..... 825.00 1 mo. 2475.00 3 mos. 6600.00 6 mos. 11550.00 1 year 19800.00
34 columns..... 850.00 1 mo. 2550.00 3 mos. 6800.00 6 mos. 11900.00 1 year 20400.00
35 columns..... 875.00 1 mo. 2625.00 3 mos. 7000.00 6 mos. 12250.00 1 year 21000.00
36 columns..... 900.00 1 mo. 2700.00 3 mos. 7200.00 6 mos. 12600.00 1 year 21600.00
37 columns..... 925.00 1 mo. 2775.00 3 mos. 7400.00 6 mos. 12950.00 1 year 22200.00
38 columns..... 950.00 1 mo. 2850.00 3 mos. 7600.00 6 mos. 13300.00 1 year 22800.00
39 columns..... 975.00 1 mo. 2925.00 3 mos. 7800.00 6 mos. 13650.00 1 year 23400.00
40 columns..... 1000.00 1 mo. 3000.00 3 mos. 8000.00 6 mos. 14000.00 1 year 24000.00
41 columns..... 1025.00 1 mo. 3075.00 3 mos. 8200.00 6 mos. 14350.00 1 year 24600.00
42 columns..... 1050.00 1 mo. 3150.00 3 mos. 8400.00 6 mos. 14700.00 1 year 25200.00
43 columns..... 1075.00 1 mo. 3225.00 3 mos. 8600.00 6 mos. 15050.00 1 year 25800.00
44 columns..... 1100.00 1 mo. 3300.00 3 mos. 8800.00 6 mos. 15400.00 1 year 26400.00
45 columns..... 1125.00 1 mo. 3375.00 3 mos. 9000.00 6 mos. 15750.00 1 year 27000.00
46 columns..... 1150.00 1 mo. 3450.00 3 mos. 9200.00 6 mos. 16100.00 1 year 27600.00
47 columns..... 1175.00 1 mo. 3525.00 3 mos. 9400.00 6 mos. 16450.00 1 year 28200.00
48 columns..... 1200.00 1 mo. 3600.00 3 mos. 9600.00 6 mos. 16800.00 1 year 28800.00
49 columns..... 1225.00 1 mo. 3675.00 3 mos. 9800.00 6 mos. 17150.00 1 year 29400.00
50 columns..... 1250.00 1 mo. 3750.00 3 mos. 10000.00 6 mos. 17500.00 1 year 30000.00
51 columns..... 1275.00 1 mo. 3825.00 3 mos. 10200.00 6 mos. 17850.00 1 year 30600.00
52 columns..... 1300.00 1 mo. 3900.00 3 mos. 10400.00 6 mos. 18200.00 1 year 31200.00
53 columns..... 1325.00 1 mo. 3975.00 3 mos. 10600.00 6 mos. 18550.00 1 year 31800.00
54 columns..... 1350.00 1 mo. 4050.00 3 mos. 10800.00 6 mos. 18900.00 1 year 32400.00
55 columns..... 1375.00 1 mo. 4125.00 3 mos. 11000.00 6 mos. 19250.00 1 year 33000.00
56 columns..... 1400.00 1 mo. 4200.00 3 mos. 11200.00 6 mos. 19600.00 1 year 33600.00
57 columns..... 1425.00 1 mo. 4275.00 3 mos. 11400.00 6 mos. 19950.00 1 year 34200.00
58 columns..... 1450.00 1 mo. 4350.00 3 mos. 11600.00 6 mos. 20300.00 1 year 34800.00
59 columns..... 1475.00 1 mo. 4425.00 3 mos. 11800.00 6 mos. 20650.00 1 year 35400.00
60 columns..... 1500.00 1 mo. 4500.00 3 mos. 12000.00 6 mos. 21000.00 1 year 36000.00
61 columns..... 1525.00 1 mo. 4575.00 3 mos. 12200.00 6 mos. 21350.00 1 year 36600.00
62 columns..... 1550.00 1 mo. 4650.00 3 mos. 12400.00 6 mos. 21700.00 1 year 37200.00
63 columns..... 1575.00 1 mo. 4725.00 3 mos. 12600.00 6 mos. 22050.00 1 year 37800.00
64 columns..... 1600.00 1 mo. 4800.00 3 mos. 12800.00 6 mos. 22400.00 1 year 38400.00
65 columns..... 1625.00 1 mo. 4875.00 3 mos. 13000.00 6 mos. 22750.00 1 year 39000.00
66 columns..... 1650.00 1 mo. 4950.00 3 mos. 13200.00 6 mos. 23100.00 1 year 39600.00
67 columns..... 1675.00 1 mo. 5025.00 3 mos. 13400.00 6 mos. 23450.00 1 year 40200.00
68 columns..... 1700.00 1 mo. 5100.00 3 mos. 13600.00 6 mos. 23800.00 1 year 40800.00
69 columns..... 1725.00 1 mo. 5175.00 3 mos. 13800.00 6 mos. 24150.00 1 year 41400.00
70 columns..... 1750.00 1 mo. 5250.00 3 mos. 14000.00 6 mos. 24500.00 1 year 42000.00
71 columns..... 1775.00 1 mo. 5325.00 3 mos. 14200.00 6 mos. 24850.00 1 year 42600.00
72 columns..... 1800.00 1 mo. 5400.00 3 mos. 14400.00 6 mos. 25200.00 1 year 43200.00
73 columns..... 1825.00 1 mo. 5475.00 3 mos. 14600.00 6 mos. 25550.00 1 year 43800.00
74 columns..... 1850.00 1 mo. 5550.00 3 mos. 14800.00 6 mos. 25900.00 1 year 44400.00
75 columns..... 1875.00 1 mo. 5625.00 3 mos. 15000.00 6 mos. 26250.00 1 year 45000.00
76 columns..... 1900.00 1 mo. 5700.00 3 mos. 15200.00 6 mos. 26600.00 1 year 45600.00
77 columns..... 1925.00 1 mo. 5775.00 3 mos. 15400.00 6 mos. 26950.00 1 year 46200.00
78 columns..... 1950.00 1 mo. 5850.00 3 mos. 15600.00 6 mos. 27300.00 1 year 46800.00
79 columns..... 1975.00 1 mo. 5925.00 3 mos. 15800.00 6 mos. 27650.00 1 year 47400.00
80 columns..... 2000.00 1 mo. 6000.00 3 mos. 16000.00 6 mos. 28000.00 1 year 48000.00
81 columns..... 2025.00 1 mo. 6075.00 3 mos. 16200.00 6 mos. 28350.00 1 year 48600.00
82 columns..... 2050.00 1 mo. 6150.00 3 mos. 16400.00 6 mos. 28700.00 1 year 49200.00
83 columns..... 2075.00 1 mo. 6225.00 3 mos. 16600.00 6 mos. 29050.00 1 year 49800.00
84 columns..... 2100.00 1 mo. 6300.00 3 mos. 16800.00 6 mos. 29400.00 1 year 50400.00
85 columns..... 2125.00 1 mo. 6375.00 3 mos. 17000.00 6 mos. 29750.00 1 year 51000.00
86 columns..... 2150.00 1 mo. 6450.00 3 mos. 17200.00 6 mos. 30100.00 1 year 51600.00
87 columns..... 2175.00 1 mo. 6525.00 3 mos. 17400.00 6 mos. 30450.00 1 year 52200.00
88 columns..... 2200.00 1 mo. 6600.00 3 mos. 17600.00 6 mos. 30800.00 1 year 52800.00
89 columns..... 2225.00 1 mo. 6675.00 3 mos. 17800.00 6 mos. 31150.00 1 year 53400.00
90 columns..... 2250.00 1 mo. 6750.00 3 mos. 18000.00 6 mos. 31500.00 1 year 54000.00
91 columns..... 2275.00 1 mo. 6825.00 3 mos. 18200.00 6 mos. 31850.00 1 year 54600.00
92 columns..... 2300.00 1 mo. 6900.00 3 mos. 18400.00 6 mos. 32200.00 1 year 55200.00
93 columns..... 2325.00 1 mo. 6975.00 3 mos. 18600.00 6 mos. 32550.00 1 year 55800.00
94 columns..... 2350.00 1 mo. 7050.00 3 mos. 18800.00 6 mos. 32900.00 1 year 56400.00
95 columns..... 2375.00 1 mo. 7125.00 3 mos. 19000.00 6 mos. 33250.00 1 year 57000.00
96 columns..... 2400.00 1 mo. 7200.00 3 mos. 19200.00 6 mos. 33600.00 1 year 57600.00
97 columns..... 2425.00 1 mo. 7275.00 3 mos. 19400.00 6 mos. 33950.00 1 year 58200.00
98 columns..... 2450.00 1 mo. 7350.00 3 mos. 19600.00 6 mos. 34300.00 1 year 58800.00
99 columns..... 2475.00 1 mo. 7425.00 3 mos. 19800.00 6 mos. 34650.00 1 year 59400.00
100 columns..... 2500.00 1 mo. 7500.00 3 mos. 20000.00 6 mos. 35000.00 1 year 60000.00
101 columns..... 2525.00 1 mo. 7575.00 3 mos. 20200.00 6 mos. 35350.00 1 year 60600.00
102 columns..... 2550.00 1 mo. 7650.00 3 mos. 20400.00 6 mos. 35700.00 1 year 61200.00
103 columns..... 2575.00 1 mo. 7725.00 3 mos. 20600.00 6 mos. 36050.00 1 year 61800.00
104 columns..... 2600.00 1 mo. 7800.00 3 mos. 20800.00 6 mos. 36400.00 1 year 62400.00
105 columns..... 2625.00 1 mo. 7875.00 3 mos. 21000.00 6 mos. 36750.00 1 year 63000.00
106 columns..... 2650.00 1 mo. 7950.00 3 mos. 21200.00 6 mos. 37100.00 1 year 63600.00
107 columns..... 2675.00 1 mo. 8025.00 3 mos. 21400.00 6 mos. 37450.00 1 year 64200.00
108 columns..... 2700.00 1 mo. 8100.00 3 mos. 21600.00 6 mos. 37800.00 1 year 64800.00
109 columns..... 2725.00 1 mo. 8175.00 3 mos. 21800.00 6 mos. 38150.00 1 year 65400.00
110 columns..... 2750.00 1 mo. 8250.00 3 mos. 22000.00 6 mos. 38500.00 1 year 66000.00
111 columns..... 2775.00 1 mo. 8325.00 3 mos. 22200.00 6 mos. 38850.00 1 year 66600.00
112 columns..... 2800.00 1 mo. 8400.00 3 mos. 22400.00 6 mos. 39200.00 1 year 67200.00
113 columns..... 2825.00 1 mo. 8475.00 3 mos. 22600.00 6 mos. 39550.00 1 year 67800.00
114 columns..... 2850.00 1 mo. 8550.00 3 mos. 22800.00 6 mos. 39900.00 1 year 68400.00
115 columns..... 2875.00 1 mo. 8625.00 3 mos. 23000.00 6 mos. 40250.00 1 year 69000.00
116 columns..... 2900.00 1 mo. 8700.00 3 mos. 23200.00 6 mos. 40600.00 1 year 69600.00
117 columns..... 2925.00 1 mo. 8775.00 3 mos. 23400.00 6 mos. 40950.00 1 year 70200.00
118 columns..... 2950.00 1 mo. 8850.00 3 mos. 23600.00 6 mos. 41300.00 1 year 70800.00
119 columns..... 2975.00 1 mo. 8925.00 3 mos. 23800.00 6 mos. 41650.00 1 year 71400.00
120 columns..... 3000.00 1 mo. 9000.00 3 mos. 24000.00 6 mos. 42000.00 1 year 72000.00
121 columns..... 3025.00 1 mo. 9075.00 3 mos. 24200.00 6 mos. 42350.00 1 year 72600.00
122 columns..... 3050.00 1 mo. 9150.00 3 mos. 24400.00 6 mos. 42700.00 1 year 73200.00
123 columns..... 3075.00 1 mo. 9225.00 3 mos. 24600.00 6 mos. 43050.00 1 year 73800.00
124 columns..... 3100.00 1 mo. 9300.00 3 mos. 24800.00 6 mos. 43400.00 1 year 74400.00
125 columns..... 3125.00 1 mo. 9375.00 3 mos. 25000.00 6 mos. 43750.00 1 year 75000.00
126 columns..... 3150.00 1 mo. 9450.00 3 mos. 25200.00 6 mos. 44100.00 1 year 75600.00
127 columns..... 3175.00 1 mo. 9525.00 3 mos. 25400.00 6 mos. 44450.00 1 year 76200.00
128 columns..... 3200.00 1 mo. 9600.00 3 mos. 25600.00 6 mos. 44800.00 1 year 76800.00
129 columns..... 3225.00 1 mo. 9675.00 3 mos. 25800.00 6 mos. 45150.00 1 year 77400.00
130 columns..... 3250.00 1 mo. 9750.00 3 mos. 26000.00 6 mos. 45500.00 1 year 78000.00
131 columns..... 3275.00 1 mo. 9825.00 3 mos. 26200.00 6 mos. 45850.00 1 year 78600.00
132 columns..... 3300.00 1 mo. 9900.00 3 mos. 26400.00 6 mos. 46200.00 1 year 79200.00
133 columns..... 3325.00 1 mo. 9975.00 3 mos. 26600.00 6 mos. 46550.00 1 year 79800.00
134 columns..... 3350.00 1 mo. 10050.00 3 mos. 26800.00 6 mos. 46900.00 1 year 80400.00
135 columns..... 3375.00 1 mo. 10125.00 3 mos. 27000.00 6 mos. 47250.00 1 year 81000.00
136 columns..... 3400.00 1 mo. 10200.00 3 mos. 27200.00 6 mos. 47600.00 1 year 81600.00
137 columns..... 3425.00 1 mo. 10275.00 3 mos. 27400.00 6 mos. 47950.00 1 year 82200.00
138 columns..... 3450.00 1 mo. 10350.00 3 mos. 27600.00 6 mos. 48300.00 1 year 82800.00
139 columns..... 3475.00 1 mo. 10425.00 3 mos. 27800.00 6 mos. 48650.00 1 year 83400.00
140 columns..... 3500.00 1 mo. 10500.00 3 mos. 28000.00 6 mos. 49000.00 1 year 84000.00
141 columns..... 3525.00 1 mo. 10575.00 3 mos. 28200.00 6 mos. 49350.00 1 year 84600.00
142 columns..... 3550.00 1 mo. 10650.00 3 mos. 28400.00 6 mos. 49700.00 1 year 85200.00
143 columns..... 3575.00 1 mo. 10725.00 3 mos. 28600.00 6 mos. 50050.00 1 year 85800.00
144 columns..... 3600.00 1 mo. 10800.00 3 mos. 28800.00 6 mos. 50400.00 1 year 86400.00
145 columns..... 3625.00 1 mo. 10875.00 3 mos. 29000.00 6 mos. 50750.00 1 year 87000.00
146 columns..... 3650.00 1 mo. 10950.00 3 mos. 29200.00 6 mos. 51100.00 1 year 87600.00
147 columns..... 3675.00 1 mo. 11025.00 3 mos. 29400.00 6 mos. 51450.00 1 year 88200.00
148 columns..... 3700.00 1 mo. 11100.00 3 mos. 29600.00 6 mos. 51800.00 1 year 88800.00
149 columns..... 3725.00 1 mo. 11175.00 3 mos. 29800.00 6 mos. 52150.00 1 year 89400.00
150 columns..... 3750.00 1 mo. 11250.00 3 mos. 30000.00 6 mos. 52500.00 1 year 90000.00
151 columns..... 3775.00 1 mo. 11325.00 3 mos. 30200.00 6 mos. 52850.00 1 year 90600.00
152 columns..... 3800.00 1 mo. 11400.00 3 mos. 30400.00 6 mos. 53200.00 1 year 91200.00
153 columns..... 3825.00 1 mo. 11475.00 3 mos. 30600.00 6 mos. 53550.00 1 year 91800.00
154 columns..... 3850.00 1 mo. 11550.00 3 mos. 30800.00 6 mos. 53900.00 1 year 92400.00
155 columns..... 3875.00 1 mo. 11625.00 3 mos. 31000.00 6 mos. 54250.00 1 year 93000.00
156 columns..... 3900.00 1 mo. 11700.00 3 mos. 31200.00 6 mos. 54600.00 1 year 93600.00
157 columns..... 3925.00 1 mo. 11775.00 3 mos. 31400.00 6 mos. 54950.00 1 year 94200.00
158 columns..... 3950.00 1 mo. 11850.00 3 mos. 31600.00 6 mos. 55300.00 1 year 94800.00
159 columns..... 3975.00 1 mo. 11925.00 3 mos. 31800.00 6 mos. 55650.00 1 year 95400.00
160 columns..... 4000.00 1 mo. 12000.00 3 mos. 32000.00 6 mos. 56000.00 1 year 96000.00
161 columns..... 4025.00 1 mo. 12075.00 3 mos. 32200.00 6 mos. 56350.00 1 year 96600.00
162 columns..... 4050.00 1 mo. 12150.00 3 mos. 32400.00 6 mos. 56700.00 1 year 97200.00
163 columns..... 4075.00 1 mo. 12225.00 3 mos. 32600.00 6 mos. 57050.00 1 year 97800.00
164 columns..... 4100.00 1 mo. 12300.00 3 mos. 32800.00 6 mos. 57400.00 1 year 98400.00
165 columns..... 4125.00 1 mo. 12375.00 3 mos. 33000.00 6 mos. 57750.00 1 year 99000.00
166 columns..... 4150.00 1 mo. 12450.00 3 mos. 33200.00 6 mos. 58100.00 1 year 99600.00
167 columns..... 4175.00 1 mo. 12525.00 3 mos. 33400.00 6 mos. 58450.00 1 year 100200.00
168 columns..... 4200.00 1 mo. 12600.00 3 mos. 33600.00 6 mos. 58800.00 1 year 100800.00
169 columns..... 4225.00 1 mo. 12675.00 3 mos. 33800.00 6 mos. 59150.00 1 year 101400.00
170 columns..... 4250.00 1 mo. 12750.00 3 mos. 34000.00 6 mos. 59500.00 1 year 102000.00
171 columns..... 4275.00 1 mo. 12825.00 3 mos. 34200.00 6 mos. 59850.00 1 year 102600.00
172 columns..... 4300.00 1 mo. 12900.00 3 mos. 34400.00 6 mos. 60200.00 1 year 103200.00
173 columns..... 4325.00 1 mo. 12975.00 3 mos. 34600.00 6 mos. 60550.00 1 year 103800.00
174 columns..... 4350.00 1 mo. 13050.00 3 mos. 34800.00 6 mos. 60900.00 1 year 104400.00
175 columns..... 4375.00 1 mo. 13125.00 3 mos. 35000.00 6 mos. 61250.00 1 year 105000.00
176 columns..... 4400.00 1 mo. 13200.00 3 mos. 35200.00 6 mos. 61600.00 1 year 105600.00
177 columns..... 4425.00 1 mo. 13275.00 3 mos. 35400.00 6 mos. 61950.00 1 year 106200.00
178 columns..... 4450.00 1 mo. 13350.00 3 mos. 35600.00 6 mos. 62300.00 1 year 106800.00
179 columns..... 4475.00 1 mo. 13425.00 3 mos. 35800.00 6 mos. 62650.00 1 year 107400.00
180 columns..... 4500.00 1 mo. 13500.00 3 mos. 36000.00 6 mos. 63000.00 1 year 108000.00
181 columns..... 4525.00 1 mo. 13575.00 3 mos. 36200.00 6 mos. 63350.00 1 year 108600.00
182 columns..... 4550.00 1 mo. 13650.00 3 mos. 36400.00 6 mos. 63700.00 1 year 109200.00
183 columns..... 4575.00 1 mo. 13725.00 3 mos. 36600.00 6 mos. 64050.00 1 year 109800.00
184 columns..... 4600.00 1 mo. 13800.00 3 mos. 36800.00 6 mos. 64400.00 1 year 110400.00
185 columns..... 4625.00 1 mo. 13875.00 3 mos. 37000.00 6 mos. 64750.00 1 year 111000.00
186 columns..... 4650.00 1 mo. 13950.00 3 mos. 37200.00 6 mos. 65100.00 1 year 111600.00
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Teach Pupils to Write, and Not to Draw, their Lessons.

BY LYMAN D. SMITH

The practical value of writing is so great as to make it a very important question, how penmanship should be taught in our schools. The youngest pupils should be given this medium as early as possible, that written language may become as natural to them as spoken language. All the pupils in our public schools should be taught to write legibly, fluently and with a fair degree of rapidity, just as they are taught to read distinctly and fluently, and not to draw out words.

The slow and painful drawing of lines in writing should be discouraged. The pupils should learn from the very first write their letters as *wholes*, just as they speak their words as *wholes*. This does not by any means imply that analysis should be discarded. It should be used as a means of criticising the letters. After the pupil has become familiar with the general form of the letter, then take up the letter in detail. Point out the main parts and the lines composing these parts; all this is done for criticism, to educate the eye to the special features of the letter. This is the natural method, synthesis preceding analysis. First make the letter; then analyze it. Aim for the general form every time, and not spell out the lines.

For instance, a pupil has a small *u* to write.

He has three successive waves of motion, made by an upward-rolling movement of the hand, and ending with a final curve to connect with the next letter.

This is *u*; these three movements, with the final curve, give this broad idea of the letter.

Do not set the pupil to spelling out or drawing the seven simple lines of the letter, but set him to writing the letter as a whole. After he has written it a few times, call his attention to the three main parts, or waves of the letter.

These should all be uniform. Perhaps some of the pupils have these three waves running in three different directions. What is the cause of it? The straight

lines are not all on main slant as they should be. The letter lacks symmetry. What is the cause of this? The left curves are curved too much; the turns are too hard. In this way criticism can be brought to bear upon every part of the letter, and it means something to the pupil. He is taught correct examination in looking by having his attention called to special errors; and when he corrects his errors, he still aims to speak the whole word as a unit. When he corrects his errors in writing, he should aim to write the whole letter as a unit.

It would not be advisable to give the child for his very first lesson in penmanship a word to write, in the same way that you give him a word to read, because it multiplies his difficulties. It is just as easy for a child to read or speak a word as to read or speak a letter. But in writing a word, he must write it letter by letter. Hence, when he begins his regular writing lesson, apart from the routine, he should be given first a syllable, next the letter in the alphabet; next the word most similar in form. As soon as he has written these letters a few times singly, he should be taught to combine them; and

when he has learned two letters that form a word, he should write the word; then *all letters* is the essence of writing. The going should thus be carried right on to single-letter practice. As soon

as a few words or elements of thought have been learned, he should be allowed to write little phrases made up from his own vocabulary.

The child should not be allowed to forget that writing is the *expression of thought*. It is not advisable to give him a drill in every letter of the alphabet before letting him write words. The child needs to learn to combine letters as much as to make them. One process is as difficult as the other, and needs as constant practice.

It has been found that too much slate-writing for beginners paves the way for bad penholding and cramped movement, the injurious effects of which are often seen through their entire school course. Many children are thus hindered from becoming fluent, easy writers. It is impossible to acquire ease of movement from slate practice. Accustom pupils from the first to the use of right materials, and give them little writing-lessons as often as you give them reading-lessons. Do not keep the children drawing letters on their slates during their first years at school, if you would make easy, fluent writers of them. Why make a wrong start in the lowest grades, and allow bad habits

characters is the desired end, and no diversion of effort should be allowed. Practical movement exercises are an educational force in penmanship, and ought to be used in every writing-class.

How to Teach Writing to Beginners.

ANSWER TO INQUIRY.

C. E. W., of Portland, Oregon asks our opinion of the advisability of teaching very young pupils to write with the finger movement, only; and also asks, "Is it not best to begin right at first? The last question is the more easily answered, requiring but the monosyllable "Yes"; but to decide with certainty what is that right way, demands a long series of experiments and a careful study of the mental and physical characteristics of each individual pupil. And even then it has been seen that the results obtained, and conclusions reached, by different teachers of apparently equal attainments, and qualifications have been as varied and as numerous as the teachers themselves.

For our own part, we believe the finger movement the only practical one for the average pupil, making the first, necessarily

notice: "If any person differs, the columns are equally open to him to say so and tell why." Discussion solicited.

Recognized Standard.

The author of the *Spencerian* based his style of writing as a medium between the *course round-hand* and the *acute angular* writing of more than a half century ago, and for many years used the name *semi-angular* to distinguish his conservative style from those from which it was mainly derived. He was wont to speak of the course round-hand as being very legible, yet requiring almost as much skill and time for execution as sign-lettering, hence not adequate to the demands of active business. He characterized the acute-angular style as the opposite extreme, rasable of being written with great rapidity, yet fatally wanting in legibility.

Even at the age of sixteen years, young Spencer could write both of these styles with as much perfection as they were capable of being rendered. His success in projecting a style of writing, embracing not only the legibility of the round-hand, but the freedom in execution of the acute-angular, gave the character of writing thoroughly practical and American, upon which so many have founded their methods of teaching and designated their works as systems of writing or penmanship.

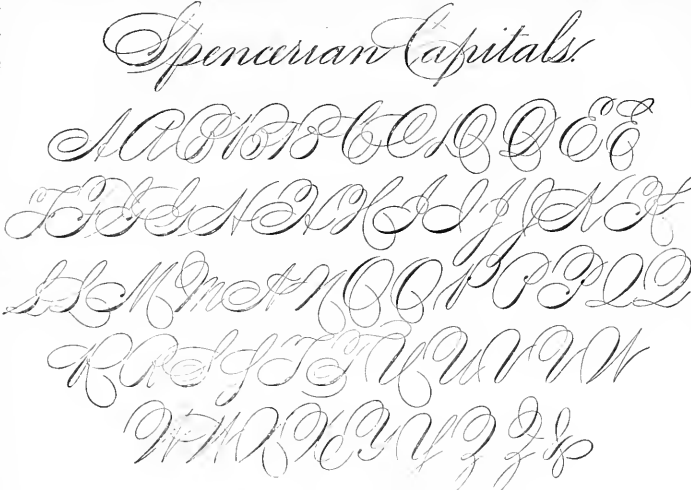
In practical writing, as in all else of world-wide utility, a standard is and must be recognized, to the extent, at least, of nationality. The printing of books and periodicals in foreign languages by the use of the Roman or English style of letters is becoming quite common. Many German, French and Spanish scholars use the American style of writing in their correspondence. The needs of commerce, as well as literature, will lead to the further unity of civilisations in the use of the same form of types in printing, and the same standard of writing with the pen for the consummation of the various languages used in international communication.

I believe that among the many systems of teaching American chirography, those which are philosophically and practically good, emanating from the brain and hand of penmen who can really use the pen, without borrowing their merits and beauty of production almost wholly from the skill of the engraver, will have many friends and remain masterly popular.

The mastery of the standard style of writing, as recognized throughout the country, places it with in the power of writers to understand, and within a short time produce modifications in capitals and other letters, by which, I may say, a practical and pleasing variety is wrought to meet the different tastes of the many as to simplicity and beauty in the use of letters.

As to systems of teaching which is due to truth to admit that many excellent writers have become so from simply seeing and imitating standard writing, using free movements and proper positions, while others have loaded their minds with the theory, enunciated by systems, and still failed to master the art of writing. In some future issue I would like to speak of comparative merits of methods of teaching practical writing.

RICHMOND.



The above cut was photo-engraved from copy prepared by the late J. T. Knass, of Easton, Pa., and are given as presenting a fine variety for practice by professionals upon whole-arm Capitals.

to be formed, which will require time and effort in the higher grades to overcome and eradicate?

Free-hand exercises should be used as a preparatory drill before writing the regular copies. Five or ten minutes' concert practice on a movement exercise by the class, as an introduction to each writing-lesson, will help to educate the muscles, and to give free and easy motion to the hand and arm. The tendency of condensed writing is to confine the pupils in the finger movement exclusively, and thus cramp and restrain the muscles of the hand and arm. Let the pupils strike out boldly on these free-hand exercises, and they will gain greater ease and freedom in using the pen.

The time taken from the regular copies will be more than compensated for by the more rapid improvement that will follow from a systematic and duly used of such exercises. From my own practical experience in the public schools for more than fifteen years, I know the importance of giving a good movement drill. It is the only way for pupils to gain that command of hand which is so essential to rapid and easy writing. These exercises should not be mere theorising, calculated to draw the pupils' attention from the practical work, but should be made up from the letters. The rapid and easy formation of the written

word, attempts at imitating any form with pen or pencil, either aided by the eye alone or by tracing forms previously impressed or delineated upon the writing surface. And it seems extremely doubtful if the time allotted to writing, in any school where writing is not a marked specialty, be sufficient to enable the pupil of any age to avail himself of any advantage from either the whole arm, the muscular, or the combined movements. Of course there are a few so clever as to acquire an easy, graceful, free handwriting with little effort, but this signifies little.

It is true that it is next to, if not quite, impossible to give to writing, done with the finger movement, the grace that appears when it is executed with greater freedom; the process is laborious and tiresome, but erasing proceeds walking.

To see a babe vigorously engaged in off-hand flourishing would be a beautiful and inspiring spectacle, in theory, but in practice — they don't do it.

We believe it best to teach one thing at a time, and each thing, as far as possible, in the order of its simplicity—teaching elements instead of letters or words, and form before movement, and the simpler movement before the complex, remembering that the tortoise reached the goal before the hare.

We add a question from our standing

through sheer carelessness, the result is often injuries, and if all the consequences of indolent writing could be collected into one statement it would be appalling.

With many kind wishes for the prosperity of your very excellent paper, and that it may greatly lessen the number of poor writers, I am, very truly, yours,

JNO. GROESBECK.



Editors Journal:

Will you kindly answer the following questions and any others that may be placed to make in regard to the subject:

First, it is proper to hold the cards in position or proper place, with the fingers of the left hand, as in common writing; and also, whether card-writers, as a general rule, use a pencil to line them, and afterward once the marks?

I have found it very difficult to write on narrow cards by keeping them in place with my left hand, it being always in the way. I have no doubt but there are many more of your numerous readers, like myself, that would be glad if you would offer some advice in regard to the matter, and by so doing you will greatly oblige your subscriber and well-wisher.

JAMES DOOLEY.

Answer.—We believe that all really accomplished card-writers hold the card in position with the left hand, and that to practical writer would not should line a card with a pencil. Practice will enable one to write sufficiently straight across the card, and with much greater freedom and ease than if following a ruled line, and, besides, it is impossible to remove a pencil line so that no traces of it will remain or show no abrasion of the surface of the card.

We have known card-writers to make use of a fine hair attached at each end to a piece of card-board with sealing wax or by a piece of gummed paper, and by slipping the card under the hair they have a perfect guide line that interferes only with a lower extended letters; these may be made by lifting the pen or by a small after the line has been written. This arrangement has proved itself for writers using a finger movement, but, of course, would not do for the arm or muscular movement.



A beautifully written letter comes from J. W. Titcomb, Hartford, Conn.

M. C. Clark, of Washington, D. C., writes an elegant letter.

J. D. Briant, Homan, La., sends a very creditable specimen displayed lettering.

M. B. Moon, Morgan, Ky. writes a handsome letter, in which he incloses several fine specimens of fancy and plain cards.

M. H. Hook of the Orchard City (Burlington, Iowa) Business College, incloses several creditable specimens of flourished-hand and scrolls.

J. W. Kent, Seneca, Pa., writes a very handsome letter, in which he incloses two tastefully arranged and skillfully executed specimens of flourishing.

Several elegant specimens of card writing come from E. M. Huntzinger, teacher of writing at the Providence (R. I.) Bryant & Stratton Business College.

A. E. Dwyer, penman, at the Northwestern Normal School at Van. O., sends a gracefully written letter, in which he incloses a superior specimen of off-hand flourishing.

O. J. Compton, who has just completed a course of writing under the tuition of J. W. Michael, at Delaware, Ind., sends a creditable specimen of flourishing and card writing.

F. H. Madison, teacher of writing at Johnson's Commercial College, St. Louis, Mo., sends gracefully executed specimens of flourished hands, and several superior specimens of practical writing.



R. H. Marving is teaching large writing classes at Bonacker, Ind.

M. D. Wingate is teaching writing classes at Mauch Chunk, Pa.

A. J. Mitchell, teacher of writing at Springfield, Ill., favored us with a call a few days since.

H. J. Williamson is instructing classes in writing at Richmond, Va. He is an accomplished penman.

J. W. Pilcher, formerly of Valparaiso, Ind., is conducting the commercial department at the University of Des Moines, Iowa.

E. C. A. Becker, formerly of Rockford, Ill., is conducting Hiram's Business College at Potsville, Pa.

T. H. McColl, 1020 Arch street, Philadelphia, Pa., is an artist penman of rising notoriety.

J. R. Goodier has opened a Business College at Pointe, Mich. Goodier is a highly accomplished penman.

E. K. Bryan, for many years principal of the Columbus (Ohio) Business College, is about to issue a work upon book-keeping.

The New England Card Co., at Woonsocket, R. I., announces a largely increased card stock. Card writers will do well to correspond with them.

I. S. Preston is teaching large classes at Middletown, N. Y. He is highly commended by the school superintendent of that city for the work he has done in the public schools.

C. H. Reynolds is teaching penmanship at South's Commercial College & Literary Institute, New Orleans, La. He has our thanks for a fine call of subscribers from that institution.

Prof. W. P. Capper, of Kingsville, Ohio, and the veteran "Knights of the quill" promises, ere long, to have the readers of the JOURNAL with a contribution from his pen.

T. M. Harbald and E. R. Isaacs have recently opened a Business College at New Castle, Ind. Mr. Isaacs is a superior writer, judging from the style of his communications with the JOURNAL.

Rev. Abbie Allen, who has, during some time past, been of the Maumee Business College, at Fort Wayne, has recently taken charge of the commercial department at the Greenwich (R. I.) Academy.

A. A. Clark's special teacher of book-keeping, and not penmanship (as was announced in our last issue), in the city schools of Cleveland, Ohio. It is no fault of his skill as a penman that he is not teaching writing.

We were lately honored with a call from Archibald McLees, the well known engraver of Spencerville writing, and author of "Lessons in Alphabetic." Mr. McLees is probably the most skilled engraver of fine script writing in this country, if not in the world.

The Knoxville (Tenn.) Daily Tennessean pays a high compliment to the Knoxville Business College, conducted by Frank Thomas. Frank is a fine young man, and is credited by the Tennessean with conducting several of the best and most flourishing Business Colleges in the South.

J. C. Miller, teacher of penmanship at Allen's Business College, Mansfield, Pa., is a very skillful penman, and is paid a decidedly high compensation by Frank Thomas, the Editor (N. Y.) Gazette. In its report of the Tiggs Co. Fair it mentions Mr. Miller's exhibition as follows:

"There is no part of the display made at the Mansfield Fair that attracts more attention and which has called forth so many favorable comments as the pen and crayon work of J. C. Miller of the Allen Business College, of this place."

The Bryant, Stratton & Sadler's Business College, Baltimore, Md., held its seventeenth anniversary exercises at the Academy of Music on September 17th, which was a brilliant and interesting occasion. Addresses were made by the mayor, and other celebrated speakers. The occasion was enlivened by excellent music from the Independent Blue Band.

Educational Notes.

[Communications for this Department may be addressed to R. F. KELLEY, 356 Broadway, New York. Brief editorial notice solicited.]

"A complete education fits a man to perform justly, skillfully and magnanimously, all the offices of peace and war."—Milton.

St. Louis needs for school purposes, during the past year, \$3,818,852.23.

The State University of Wisconsin expended, for instruction and other current expenses, \$57,067.

Four thousand three hundred and seventy-three women are employed teaching needle-work in the schools of Switzerland.

The University of Berlin has 215 professors, and during the past academic year 5,027 persons attended their lectures.

The men at distance of the sun from the earth, according to the English estimate, is 92,000,000. M. Poissans of France places it at 91,940,270.

The Bureau of Education at Washington has published a pamphlet, "The relation of education to industry and technical training in American schools," and another on the spelling reform.

Women are admitted to nine of the Italian universities, and at Naples University one lady studies medicine, another pursues the sciences, and still another devotes her time to philosophy.

The following is a very good example for lovers of mathematics, as well as lovers of truth and progress, also, for lovers of prohibition.

A tells the truth three times in five, B four times in seven, and C five times in nine. If A says that B says that C says that C will vote for prohibition, what are the probabilities about C's voting?—*American Educator.*

The Government of Liberia has given 200 acres of land for the foundation of a seminary for the education of young girls. Miss Maggie Sins has gone thither to commence her work. She carries with her \$25,000, a comfortable house, and a charter from the State of Maryland, also, an annual endowment of \$5,000.

There are 111,887 illiterate persons in Maryland. Last year, 30,172 are colored. The State has 2,020 elementary schools, and 280 schools for colored children; these schools are conducted by 2,552 white teachers and 250 colored ones. The average salary paid is \$18.95, and the average number of months during which the teachers are employed is 12. In the past year 122,692 white pupils and 35,533 colored ones were in attendance. The total receipts from all sources were \$1,475,530.76, and the expenditures were \$1,284,416.50.—*N. Y. Tribune.*

ALPHABETS.—The Swedish (Latin alphabet) has twelve letters; the Bannese, nineteen; the Italian, twenty; the Bengalese, twenty-one; the Hebrew, Syriac, Chaldee, and Samaritan, twenty-two each; the French, twenty-three; the Greek, twenty-four; the Latin, twenty-five; the German, twenty-six; the English, twenty-six each; the Spanish, twenty-seven; the Arabic, twenty-eight; the Persian, thirty-two; the Russian, forty-one; the Sanscrit, fifty; the Ethiopic, two hundred and two.

The changes for recitation take the order of a schoolroom. If they are made quickly and quietly, each one seeing as though he knew what he was to do, and doing it with self-reliance; if books and slates are handled without noise, if there are no collisions in aisles and passages and doorways, and, above all, if the teacher in her place controls all movements by a look, a word, a sign, a quiet word—you may be assured that this is a well-organized and orderly school.—*American Educator.*

President Garfield at four years of age received at the common district school the prize of a New Testament, as the best reader in the primary class. At eight he had read all the books in the humble hog farm-house, and began to learn from the neighbors, such works as *Robinson Crusoe*, *Joseph's History* and *Works of the Jews*, *Pillars of the Church*, and others. These were read and recited by him, until he could write whole chapters from memory. He was especially master of arithmetic and the earlier steps of a course in English Grammar.—*Primary Teacher.*

EDUCATIONAL FANCIES.

It was a schoolmaster who wrote "The Vacant Chair," "you after a boy left a bent pin in it."—*Geo. Satt. Night.*

Little fishes get into trouble when they play hooky. They should never run away from their school.

"Which of these two professors do you like best, John?" "Well, when I'm with either of them, I like the other best."

Prof. of English Grammar: "Now, then, what is the gender of eggs?" *Student:* "Please, sir, you can't tell mud it is hatched."

Butler's Analogy—Prof.: "Mr. T—, you may pass on to the 'Future Life.'" *Mr. T—:* "Not prepared."—*Ex.*

Party (who had been to a lecture on astronomy and a little supper afterwards): "Gail-bird's pretty right—'tush dush dush move!'"—*London Punch.*

A college student, in rendering to his father an account of his term-exercises, inserted: "To charity, thirty dollars." The father wrote back: "I fear charity excites a multitude of sins."

It was an Albany schoolboy who, believing in "abolition as free as the genius of our country translated *deus ex machina*": the fact is, woman is a duck.

"What is conscience?" asked a schoolmaster of his class. "An inward monitor," replied a bright little fellow. "And what's a monitor?" "One of the iron-clads."

Prof. (in Intellectual Philosophy): "Mr. H—, if I were to say that snow is not black, what would you infer?" *Mr. H—:* "I should infer that snow is black."—*Ex.*

A teacher, who in a fit of vexation called her pupils a set of young asses, on being reproved for her language, explained by saying she was speaking to those just commencing arithmetic.

A small child being asked by a Sunday-school teacher: "What did the Israelites do after they crossed the Red Sea?" answered: "I don't know, ma'am, but I guess they dried themselves."

A very Solomon. Teacher with reading-class, *Boy* (reading): "And as she sailed down the river—" *Teacher:* "Why are ships called ships?" *Boy* (previously alive to the responsibilities of his sex): "Because they need men to man them."

A professor lecturing on English Industries to a class of juveniles, informed them that it took seven men and a boy to make a pin. "I expect," said a little fellow, "that it's the seven men that made that pin, and they used the boy to stick it into to see if it's sharp enough."

Professor Huxley alludes to a conoidal diethylene oxide, with a monopentagonal corolla and a central placentation; but he doesn't say whether its life is fatal or not. It is possibly traced with Barium's salt next season, and have its name on a six-sheet poster.—*Norwich Herald.*

Some students in a Maine university were scolding the junior for remissness, and assumed him that if he did not mend his ways he would go to the bad place. "And what will you do there?" said they. With a chuckle, the junior replied: "Well, I don't study, same as I do here. I 'pose."—*Ex.*

Teacher: "Now, Mary, my dear, suppose I were to shoot at a tree with five apples on it, and kill three, how many would be left?" *Mary:* "Three more." *Teacher:* "No; two would be left." "No, three would be, though. The three that would be left and the other two would be flid away."

"The boy at the head of the class will state what were the Dark Ages of the world," Bay testifies. Next, Master Higgs, our pen teller, what the Dark Ages were? "I guess they were the ages before spectacles were invented."

The St. Louis *Evening Democrat* reports that six out of eight Kansas school-masters couldn't spell "literate" right. Very likely. In the vocabulary of the schoolmasters of the United States there is no such word as literature.—*Albany Journal.*

Swail Bay: "Why does a duck put its head under water?" *Swail Bay:* "You can't tell." "For divers reasons." *Bay:* "Why does he go on land?" *Student:* "For sun-dry reasons." *Bay:* " perplexed "Why did you say a duck puts its head under water?" *Student:* "And why does it?" *Bay:* "To infiltrate its bill." *Bay:* "And why does it go on as far as To make a run on the bank."—*American Educator.*



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Lesson in Practical Writing.
No. XV.

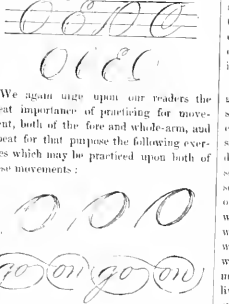


A member of our class inquires if we
would, in business and epistolary writing,
limit ourselves exclusively to a single form
for each and every capital letter? We
would, only so far as forms may be varied
to suit special combinations and where con-
stantly the same forms may be used for
more than one purpose, say, for instance,
the small letters a, c, m, n, etc., may be en-
larged to a proper scale and used for cap-
itals; our reason for advocating single and
simple types of letters is to avoid the greater
labor of acquiring and exercising with fac-
ility a number and variety of forms; but
the same practice and skill that makes a
good and graceful small will make it en-
larged, and so with other letters above-
mentioned, no additional knowledge of form,
or skill in execution, is required, hence such
forms may be used in a manner to suit the
taste and convenience of the writer.

It is, of course, understood that when we
advocate a single and simple form, we refer
only to business, or what we term practical
writing, as distinguished from professional

or artistic writing; in the latter a writer
may, with propriety, employ forms for
letters and combinations as varied and com-
plicated as his knowledge of form and com-
mand of hand will admit, not losing sight
of their legibility and fitness for the occasion.

The capitals for the present lesson are
the E and D. The E begins with a small
inverted oval at the top; in business prac-
tice it is often initiated with a dot, which is
not objectional. The two parts should be
joined by a small loop one-third the distance
from the top, thus dividing the letter so that
one part shall be above and two below the
connecting loop. The body, or direct oval,
should be a perfect O, except in the upper
part where the line is elevated to form a
portion of the loop. Of the D we give two
types, the one which has been adopted as a
standard by the Spencerian authors, also
substantially the same in the Payson &
Dutton systems. This has the body of the
letter to the right of the stem; while we are
not disposed to seriously call in question the
wisdom of introducing this as a standard
form of the D, yet we much prefer and al-
ways practice in business writing the other
form, as it seems to us, to be made upon a
much easier and more simple movement,
and is not so wide a departure from the
former standard type of that letter. Ar-
guments may be advanced in favor of both
of these types. Both of these are unusually
modified in business practice by finishing
the body of the D with a loop at the top
instead of returning to the base line so as to
complete an oval. The choice of these
forms must be determined by the taste and
former training of the writers.



We again urge upon our readers the
great importance of practicing for move-
ment, both of the fore and whole arm, and
repeat for that purpose the following exer-
cises which may be practiced upon both of
these movements:

After which, the following may be prac-
ticed as the regular copy for the lesson:

Remember that to succeed, study must
attend your practice.

Writing as an Accomplishment.

BY MARGE WATKINS.

If we take an art, an "accomplishment"
in the sense of the term, or an achievement,
which is designed in its exercise to reflect
credit upon ourselves, and work through its

influence for the refinement and elevation
of mankind, probably there is no other
accomplishment so charged with far-reaching
and ever-extending power as the ac-
complishment of finished writing. We
mean by this, not penmanship solely, but
the science of writing through all its
branches. We begin with penmanship and
diverge. Or we take penmanship for the
foundation and build upward.

We take the little child and train his eye
to the sense of fine forms, and his hand to
the execution of them. We show him that
such and such characters represent such and
such sounds. We combine the characters
to represent combined sounds, and from the
symbols of sounds both separate and com-
bined we advance to the symbols of complete
ideas.

Letters, words, sentences—this is the
method of advancement—and from the
complete sentence with its full play, we go
onward to a succession of sentences with
their growth of thoughts and their pro-
gression of ever-widening and never-dying
ideas.

As the learner advances step by step in
the science of "form" alone, his mind
widens and expands under the experience of
defeat and triumph, and is the better fitted
for the deeper tillage of thought—when
thought with the undying soul shall assert
her sway, and work her bidding as faith-
ful servants before a kingly master.

Then to the front of all science steps
the science of writing. As an evidence of grace,
learning and wisdom, it can speak in distant
lands without our presence, and lead all
sister sciences in the expression of the in-
tangible essence of spirit, which painting
or sculpture cannot compass, and which, over
countless leagues of space, the soul of music is
powerless to articulate.

As we mount through the gradations of
growth in writing, the soul climbs higher
step by step. We do not stop at form—
even the perfection of form. We take the
science of form and master it, and make it
do our bidding. We step out from our-
selves to speak ourselves, and make form
serve our purpose. It becomes to us a gift
of articulation that can be heard around the
world. And in being heard around the
world, we are judged around the world,
when even the tongue is mute; and the
world forms its estimation of us by our
mastery of this accomplishment. Thought
lives and breathes and speaks through this
one art.

Muse may woo and win with never-dying
thrift the present soul that has hung upon
its melody. In memory of the appreciative
heart it may live while life lasts.

Painting, within the limits of the ac-
comprised, may bind B. memory without the
author's presence, and thus stamp the im-
press of its power upon the varied soul to
live and never die. But the scene, although
pregnant with many suggestions, can have
no power to grasp the illimitable which
extends beyond itself.

Sculpture, like painting, within certain
limits may speak without the author's
presence, and stand in sacred reverence as

the voice of the immortal. But painting
and sculpture both are bounded by condi-
tions. As an accomplishment, neither is
invested with the power to reach all hearts,
and speak to all lives, as the science which
gives expression to thought. By the term
thought in this place, we mean the up-
springing of ideas bearing upon the past,
present, or future of each of us as individuals,
and all of us in our relations to one another,
to earth, to time, to eternity and to God.

These are the ideas that connect us heart
to heart, and we can best express them
in vocal or written word. We measure the
might of our influence over others, and will
be measured the radius of our influence by
others who come within the circle of our
sway.

The very beatings of the heart may throbb
in words, be they spoken or written. By
means of the written word, the heart-throbs
may be felt around the world.

Feeling, through all its shades, may speak
around the world through the perfect mas-
tery of this art. According to the grade of
skill in it, is the measure of its power
effectual.

It is not to be undervalued, not shamed
down to mechanism and its laws, but it
grasps all laws of mechanism in its perfec-
tion, and lays outward and outward into
God's freedom, and breathes but his free
air, and speaks but his free thoughts.

It is a part of his eternal voice, and will
reverberate forever. To make it speak in
honour of the Eternal, in service of the
Eternal, and to the glory of the Eternal, is
to advance in the direction of its mastery.
To make progress toward its mastery is to
advance in grace, growth and the evidences
of intellectual and spiritual attainments.

Its swells and ebbings in the expression
of feeling, are but another name for music.

Its tints, and glows, and shadings of fire
thought are but another name for painting.

Its boldness of conception, its delicacy of
manipulation, its carvings, its chiseling, its
fineness of fine soul-touch, are but another
name for sculpture.

Its broad planning, firm up-building,
patient finishing and final adorning, are but
another name for architecture.

The spirit that leaps and bounds through
all and flashes at its bidding—leaps, bounds
and flashes forth by laws which are but
another name for electricity.

The universe of countless worlds beams
and sheds its immeasurable radiance through
it. The science which governs each in its
relations to all others, and all in their varied
and connected relations is but another name
for the grand relations and connections and
radiations of the universe of thought,
capable of being expressed in writing.

The science of writing includes all other
sciences. It grasps from each the grace,
might, model or material necessary to the per-
fection of the expression required, and
binds it all. It takes the graces, the forces,
the models and materials and combines them
into the expression which is to live. There
is a soul beneath it—a ruling spirit. There
is a life in it as well as a name.

Mechanism is the material part of it—

thought is the life which struggles up for voice.

The most perfect master of this art, through all its steps of progression, stands upon the highest round of the ladder of achievement yet reached. The steps lead up and on forevermore.

President Garfield.

General James A. Garfield, late President of the United States, one month ago chief magistrate of the nation, now his ashes repose in a mound that overlooks the blue waters of Erie; there they will remain forever. The "lone" city will surely never give them up. In her heart, waiting for him, America becomes a unit; fictions are forgotten; geographical lines are lost; Religion becomes real, and the Empire a fact.

It was truly a character of the grandest proportions; his life was pure; his labors herculean, and his attainments fabulous. Such a man towers in the world; for such there are two immortals—the immortality of labor and history, and the immortality of that subtler essence which we call mind. Grand characters there have been, like him, in soliditudes untrod, in nightful forest trees, in solidities untrod and unknown, given in solitude that feeds no life but goes back into the earth, then faintly wither, fall and are forever lost.

For such characters, there is no immortality, save that of the spirit. They constitute *corps de reserve* of the gods—wise and wonderful—but not convertible in what is, and is to be, the eternal unfolding of events.

Of General Garfield, more has been said and written in the last two hundred days, than ever was said of another in the same time. Science reported, ready scribbles recorded, and the flapping of the nation the record to every corner of the nation the minute history of seventy-nine days of dying. What remains to be said? Perhaps nothing. But may there not be an application, a lesson, if not for all the world, perhaps for us,—the students and the teachers of this nation—a lesson, which they were yet well to consider.

President Garfield was from the cradle a student. His essential daily sustenance was acquisition; it grew to be the male, and the habit of his life.

The seventy-nine days, the last section of the last act, was a period with him of perpetual thought, and inquiry and pupillage to the mysteries of this fearful school of a bloody taking off. The fearful history of these seventy-nine days is a book, elementary, for the schools of a thousand years. We and he had yet something more to learn. Huddled to the death bleeding and dying by minutes, and by weeks; his mind sleepless and restless as ever could not hear to continually study the very features of the victim of murder, which was himself. Having taken the fatal cup like Socrates, he reasoned like Seneca, pondered like Plato, and bore torture like the child of Nazareth.

He prayed for one grace—the return home; asked for one presence—that of his darling children; and that the empire might not, by a cowardly assuaging, be made headless, he gave assent to be deprived of both and all. He was not, in truth, made by this greater, broader, grander, than ever before. We at last felt the presence of both brother and master—more than peer—and he came a covered face, and mourning weeds, and that was finished, his lesson complete; and so we return as students to that which is the immortality of death, what is history, and what was and is of him left here.

President Garfield wrote no books. His conversations are mostly lost. Some and but a part of that which was his daily life will be brought to light shortly and may be served. But that in which we find the most of what we ever had of him here, is his speeches. No odds when or where made, or on what occasion, or subjects.

These always illustrated himself—nothing concealed, all honest. They ever, also, illustrated learning and some central

idea. So thoroughly was he built up of the fine fibre of finished scholarship, that it cropped out in all that he said, or did. In these speeches he was always a teacher, and nothing less, and whether senators or children, "all men" recognized the validity and value of his instruction.

It was the eternal preparation, essential to the hourly business of a great teacher of men, that crowded him continually for time, and made him in nothing so poor as leisure, rest or amusement.

Graciously his captivity was, it was overworked. There was one question which he was bound to answer in every hour of his life: What does this especial thing or labor mean?

Like the tired galley slave, he could feel the cruel torture of exhaustion and still sing over the oar—almost always merry over killing work. Hence, was it true, that before Grant's bullet there was some giving out or away of physical forces.

The truth is, he should have remained in the Senate, the lesser labor of which, to him, would have been rest.

Over-labor is not a common student fault, but there are such as might profit by this lesson of overwork and its results.

Poverty is not alone overtaxed in this world; thousands, under pressure it may be, especially overwork the brain. When we overwork the body, we generally know it. But with the mind, often the first warning is the stopping of the strings.

President Garfield's speeches, I said illustrated his ideas. They were masterly and complete illustrations of every typical dash of quality or personality that was his. Hence we, as students, should give them the emphasis of the classics. We need the whole of them. We should have them by us through life; these will yet be in our reach. These speeches, wanting nothing of the polish of Athenian elegances, or the persuasive invention of Cicero or Julian; are models of a high order in all that concerns oratory, and what is better than all, are always richer in matter than in manner, artistic and complete.

Finally we shall find by inspection that in the life and death of this great master, there was nothing without a meaning or use to us.

It may be that we students, like others, may read and then throw away the books; knowledge, like money, is only valuable as convertible, and used. We think Garfield illustrated in himself and his life the real and true Americanism that we need. An Americanism honest, pure, above all selfish, humanitarian and national. This is more desirable than wealth, or position, or power.

He who in this hour, will look every way through American matters, stuporously and complex, and conflicting as they are, must, we think, see that there are dangers ahead of which a only return to square honesty and pure principles can avail.

To truly interpret the uranisms of all problems of this and every hour as it comes, and to wisely provide for and meet all emergencies, this will for you and for me, of course, furnish business enough, and what we further need will simply be success.

— W. P. COOPER.

Pen Points.

HOW SOME OF OUR NOTED PERSONAGES SIGN THEIR NAMES.

Chirography and character have long been considered relatives under the laws of mind and matter, but there are so many conspicuous exceptions to the rule that students are in doubt. Here, for instance, are some interesting points in the controversy.

Secretary Robert T. Lincoln writes a hand strikingly like of ex-President Hayes. Secretary MacVeigh's signature resembles some of those affixed to the Declaration—that is, it is large, bold, antique and distinguished-looking. Kirk and Win- don are neat and legible penmen. Post-master-General James writes prettily, with

several graceful little flourishes. Secretary Blaine's hand is large, bold, and distinct, all letters and words being connected throughout.

If ever a signature could be received as indicative of the character of its owner it is that of Rufus Conkling—"Grand, gloomy, and penitential." It stands out in the relief of the blackest ink from the paper. Scarcely two letters at the same angle, with intricate and grotesque flourishes everywhere, it certainly gives expression to the mental ramifications of the great unknown, so far as they can be guessed at. It seems to say, "My master writes like no one else; I stand alone among signatures."

Directly below, as is fitting, appears the respectable and business-like chirography of Mr. Thomas C. Platt, which is above incursions of criticism. Cabot George Bliss signs his name in a bold, dashing, running hand, every stroke of which is clearly cut, without a particle of affectation.

General John A. Logan inscribes his name in a series of coarse black, upright characters. Senator Pendleton's style is somewhat similar, though the letters are better joined and better formed. Hon. Thomas F. Bayard's hand is a study. Plain, neat and angular, it resembles the bold English manner of writing so much affected by ladies. General Joseph R. Hawley's elegant and graceful autograph is familiar from its appearance on innumerable diplomas and other documents, issued by the Centennial Commission in 1876. Alexander H. Stephens writes testatantly in a small, tremulous hand.

General William Mahone, the great Virginia legislator, is the possessor of what may be termed a lateral handwriting, if handwriting is a proper term to apply to a sea of broad horizontal dashes, extending from one side of the paper to the other, with here and there a slight ripple of short, upward strokes. Hannibal Hamlin apparently wastes as little time, ink and paper as possible in signing his name; yet there is no need of a second glance at the writing in order to interpret it. Senator George F. Hoar, of Massachusetts, writes, quite plainly, but in a plainest sort of hand, like that of a New England "school marm" who sets copies to her pupils prettily, in the style of former days. Wade Hampton sails his forcible personality behind a rather pretty lady's hand, which some of his fair constituents might envy. Don Cameron appears to have entirely forgotten that one of the objects of writing at all is to convey ideas to the human mind, as not even the profound handwriting expert, who figures in so many courts, could comfort the scrawl described as his signature without a feeling of awe.

Ex-Senator R. K. Bruce places on record one of the most quaint and microscopic round hand signatures imaginable. William Pitt Kellogg simply writes his name like other people, and not unlike them in any marked figure. Bob Toombs' signature is an old style round hand, as much behind the age as the views of that venerable fire-eater. Jeff Davis has a characterless way of allowing little sharp letters to straggle up and down half, rather in accordance with the imaginary curved line of beauty than with the straight line commonly regarded as the line of beauty most appropriate to chirography. General Beauregard's signature is as distinguished and Frenchy as his three magnificent victories, which he gives at full length.

Ex-Treasurer Spinner, whose autograph has been as eagerly sought for as that of any other man living, appearing as it has in all its strange luxuriance upon millions of greenbacks, writes from his quiet home in Florida a courteous little note, the chief interest of which is that it exhibits in a curious manner the great difference between his ordinary handwriting and his remarkable signature. The latter, however, has lost none of its unique perfection.

"W. T. Sherman, General," appears

upon a visiting card in strong, upright letters, with two bold flourishes, just large enough to give emphasis to the whole effect. Sheridan's signature is as bold and dashing as any of his own fierce cavalry charges. General Hancock writes a beautifully clear and regular hand, which is unfortunately affected and given a slight appearance of affectation by an unnecessary profusion of heavy downward dashes. Hon. Butler has a great, bold, and a word scholarly hand. McClellan affects a lack of sufficient executive ability to transfer ink to paper in even a decent manner. General Terry, the renowned Indian fighter, is petulant in his penmanship, writing clearly and gracefully, without the least attempt at ornamentation. General Burnside attempted to make a half dozen words cover a whole page of commercial paper, and that not by any ordinary means, as his huge, scrawling characters, plain as those of a circus poster, seemed to literally chase each other down the page, or rather to be fastened over it like the clusters of a wild rose tree.

Among journalists and "literary fellers" generally, one is prepared to look for remarkably illegible scrawls. That this is not always the case, numerous autographs in this collection prove. The late Bayard Taylor was a fine penman. George William Curtis' signature, although showing some signs of unusual care, is written in an easy, running hand, as legible as that of a White-Lie Reid, although his compositions no longer exhibit his ready pen. Admiration of Charles A. Dana would hardly imagine that his fine editorial autograph was written in a small, neat hand, and with a pen dipped in violet ink, instead of in the gel. William Cullen Bryant wrote legibly in an old-fashioned style, though rather nervously toward the last. That A. Oakley Hall could write well, even under trying circumstances, appears from a polite note in his, dated about a week before he thought fit to disappear from New York, some twenty years ago. Eli Perkins is a more recent penman than any one would be likely to judge by his own unheeded assertion. Bob Burdette of the necessary knowledge of mathematics, obtain a position in any mercantile house as book-keeper. Longfellow writes in a really beautiful Italian hand, and Whittier and Holmes rival him in their own peculiar styles. George Washington Childs has a style of penmanship which would appear as well at the bottom of a check as in the verses of one of his fire-breathing friends. Murat Halstead writes in a peculiarly neat and simple style, and the worst writers in the whole world, and the worst of what purports to be his signature would lead one to doubt the truth of this whole paragraph.—*Washington Sunday Capital*.

A Literary Curiosity.

(From the *Evangelical Messenger*.)

Every student of nouns, pronouns and verbs knows the necessity of transposing language for the sake of ascertaining its grammatical construction. The following shows twenty-six different readings of one of Gray's well-known poetical lines, yet the sense is not affected—

The weary plowman, weary, plows his homeward way.
The plowman, weary, plows his homeward way.
His homeward way the weary plowman plows.
The weary plowman plows his homeward way.
The plowman, weary, plows his homeward way.
His way the weary plowman homeward plows.
His way, the weary plowman, plows his homeward way.
The plowman, homeward, plows his weary way.
His homeward, weary, plows the plowman plows.
Weary, the plowman, plows his homeward way.
Weary, the plowman plows his homeward way.
Homeward, his way the weary plowman plows.
Homeward, his way the plowman, weary, plows.
Homeward, his weary way, the plowman plows.
The plowman, homeward, weary, plows his way.
His weary way, the plowman homeward plows.
The weary plowman, his way homeward plows.
Homeward the plowman plows his weary way.
The plowman, weary, his way homeward plows.
The plowman plows his homeward weary way.
The plowman plows his weary homeward plows.
Weary the plowman his way homeward plows.
Weary his homeward way the plowman plows.

Essay of S's.

Such strange sorts of souls are on the sphere!
Some social, some silent, some stern and severe,
Some smiling so sweetly, some sober and staid,
Some shy in the sunshine, and some in the shade,
Some stooping, some straight, some slender, some stout,
Some starving in silence, some supping with shout,
Some suffering and sick, some sturdy and strong,
Some sorry and sighing, and some singing merrily,
Some sunny and sparkling, some shiftless, some shrewd,
Some sincere and steadfast, some slavish, some subdod,
The stylish, the simple, the slow, the sedate,
Speculators and spenders, and statesmen in state,
The sculptor and salesman, the savage, the sage,
The saint and the sinner, the speaker on stage,
The spreader of scandal, the smooth, slender scribe,
Some seamstresses, some at the spindle and wheel,
Some seafarers and stewards, and scholars at school,
Some seafarers and surgeons, and shepherds of sheep,
Some surveyors, some shoemakers, and stungards in sleep,
Some slaves and some soldiers, some scribes and some scribes,
Some settlers of states for sake of the snipe.

—National Reprint.

Superior instruction can now be secured by a number of teachers in our principal cities, and so thorough and comprehensive is this instruction that faithful pupils can, in a few terms, accomplish more in the way of improving their penmanship, than a hundred years ago they could in ten times the number of terms.

While good penmanship is a thoroughly practical accomplishment, we nevertheless frequently meet with those who lay too much stress upon this study, and sometimes slight other important branches.

We would by no means discourage the young enthusiast in this fine art, if he aspires only to the position of a private writing teacher, or wishes penmanship merely as an accomplishment; but if he aims at becoming a commercial teacher, it is very desirable that he be conversant with Commercial Law, Arithmetic, Book-keeping, and Business Letter Writing. In many of our best commercial schools, with penmanship alone, he is unfitted for teaching, since many college proprietors employ only such men as are able to teach the above named branches.

It is an important fact that the pupils should be started aright in Book-keeping

How to Gain Speed in Writing.

By C. H. FAIRCE, Keokuk, Ia.

The desideratum in this department of education needs no argument from me to substantiate my claims. The truth stares us boldly in the face and demands something in keeping with this age of steam. Rapidity is one element of controlling power, without which we would be at a loss to know the best results that are within our grasp. We investigate all mechanics, and even the movement of the busy world, and find that speed constitutes one grand part. From every quarter and in all departments of business the questions "how quickly," "how soon," "when," etc. constitute an all-absorbing problem. No less do we find it in our own little world, where so many words per minute, or so many pages per day submits itself for our contemplation.

As with machinery in its producing power, so with man in his ability to meet the demands of the times. Competition is so great that those seeking employment must bear in mind that they are chosen from

1. Let the form of each figure be taken singly in order of simplicity,



and thoroughly established.

2. Speed—taken singly. Be very careful not to go any faster than the work can be done well. Practice at least half an hour each day, and it will not be long until a perceptible gain has been made.

3. Speed—in mixed figures; i. e., changing from one to another. This is quite difficult to accomplish, and will bear the same practice that rapidly in addition demands.

4. Spacing and general arrangement.

5. Habit established. Practice patiently and earnestly until a poor figure is an exception not the rule.

Thus it will be found that a power has been gained that nothing else can give so soon, and the transition to speed in writing will become an easy matter.



The above cut is photo-engraved from pen and ink copy executed at the office of the JOURNAL.

What He Should Be.

By E. M. HINSHINGER, Providence, R. I.

There never was a period when there were so many professional penmen of such matchless skill, and so many good business writers as at the present time. Why this gigantic stride forward in this beautiful and useful study? For the simple reason that teachers, amateurs, and admirers of penmanship follow out the great truth that "System follows in every department of successful art as well as of nature." It is the secret of success everywhere else, and it would seem absurd that teaching should form any exception; indeed, the necessity seems greater here, in proportion to the greatness of the duties and responsibilities.

The grand principle followed out by many, is, that a person succeeds best in his pursuit, of whatever character it may be, who attaches the greatest importance thereto; and his success, other things being equal, is generally measured by his devotion, and the high estimation in which he holds his services.

as well as penmanship, having placed before them such a model of arrangement, style and explanation, that it will be riveted upon their minds so that they can never forget it, and consequently, can always be guided thereby. The pupil being thus started in his Day-book, with a model of neatness, accuracy and arrangement, all the remaining books should be opened for him with the same care and perfection.

The Ledger, which is the summary of all accounts, and the book in which the teacher's skill will have full play, should surpass all preceding books in detail and point of explanation.

The ruling, which forms so important feature in a neatly kept set of books, should be accurate and light; not at any time to be heavier than the original ruling of the book.

Finally, the teacher of penmanship should be the teacher of book-keeping and kindred branches, and if he possesses energy and is a good disciplinarian, he will command the best positions.

the standpoint of SPEED as much as from any one thing.

Young men are unimpaired of their best interests, if they fail to acquire speed in their handwriting. To do this is not an easy matter; YET IT CAN BE DONE! And it is my belief that the easiest and best method is through the FIGURES.

Let the ANGUST JOURNAL be a guide for form and general directions. If a sufficient interest is generated I will not hesitate to offer a suitable prize for the highest rate of speed. The June number of the JOURNAL contains the rule of speed of each figure, and it is hoped that a large per cent. of its readers will aspire to like results.

Remember that all things considered more good mixed figures can be made per minute than poor ones. Doubtless the editors of so valuable a paper will be pleased to give results each month.

To be more explicit and to accommodate the general reader, I will give a few leading points necessary to a full development of the work.

The September number of the PENMAN'S ART JOURNAL is one of special interest and value. In this number the editor has furnished his readers with a most practical paper on "Bad Writing: Its Causes, Effect and Correction." In the preparation of this interesting and instructive article we can see that it was necessary for the author to devote a large amount of time in gathering the facts upon which he has based his practical instruction and illustrations. His chief source of study, and those from which he has drawn, for all who write, much valuable information, were the offices of the Western Union Telegraph Company and its general operating department, the chief offices of the several leading Express companies, some of the largest Newspaper offices, the New York Post Office, and other similar departments, each of which furnish an abundance of examples for a treatise on the results of poor penmanship.

We have carefully examined this article and are fully convinced of its practical utility and value to good as well as poor penmen. It is of itself worth many times the price of the number, and yet it is but one of many excellent articles which we find most ably discussed in this particular issue.

—The Book-keeper.



CENTRAL NORMAL COLLEGE,
DANVILLE, ILL., Oct. 26th, 1882.

Editor of JOURNAL.—Will you answer the following questions through the JOURNAL?

What portion of the time would you devote to movement exercises in a normal school?

Which would you use first: off-hand or fore-arm movement?

Would you drill them rapidly first of the term? Hastily yours,

J. C. BROWN.

Ans. 1. The time proper to be devoted to movement exercises during a lesson in normal writing must vary according to the length of the lesson. In a half-hour lesson from five to ten minutes; in a lesson of an hour, from ten to fifteen minutes may be devoted to movement exercises to good advantage.

Ans. 2. We should teach the fore-arm movement before the whole arm, and to persons who were proposing to become simple teachers of practical writing, we should not advise the teaching of the whole arm movement at any time as elementary training.

Ans. 3. We believe that deliberate and thoughtful practice is best until the ability to make correct forms and combination of the letters has been acquired, and then practice rapidly for speed.

CALIFORNIA, Cal., Oct. 7th, 1882.

Editors of JOURNAL: In my early-writing, superscripting exercises, etc., without a ruled base line, executing the capitals with the whole-arm movement, and the small letters with the ordinary writing movement, I noticed that the capitals, unless prevented by special effort, invariably slanted more and that their base-line ran down across that of the small letters at an angle of about ten degrees.

Examining the writing of other penmen, I saw the same oblique deviation of slants and base lines. The cause of this deviation I discovered to be produced in changing the center of motion from the shoulder, in whole-arm movement, to the muscular rest; and the arc of circles thus described by the pen interest at about that angle. The remedy is to turn the top of the paper to the right until the natural lateral off-hand motion is parallel with the base line of writing.

L. B. LAWSON

STATE REFORM SCHOOL, Portland, Me.

D. T. AYRES.

Dear Sir: We acknowledge the receipt of your *ART JOURNAL* since May, 1882.

You are very kind to respond so generously to our request. It encourages us to know that those who have earned position and influence in life are so ready to extend to us a helping hand. Be assured the pleasant hours we spend in reading your publication are made more happy by the knowledge that it is your gift.

We promise you we will now try harder than ever to forsake bad ways and form good habits, and make for ourselves characters that will be strong for the right, and that we will endeavor to prove worthy of the many generous friends who show so deep an interest in our welfare.

In belief of our school-fellows,

EDGAR A. HIGGINS, (Committee)
KENNETH M. KAY,
JOHN J. KILPATRICK

It was with satisfaction that we received the foregoing letter. It evidently comes from lads who from some cause have strayed from the "straight and narrow way," and is a sincere expression of their earnest desire, "to forsake bad ways." They may be assured of our best wishes for their success. We hope that they have all read, thoughtfully and carefully, the most excellent address to young men by President

Garfield, published in the September number of the *JOURNAL*. It is full of good thoughts and advice to them, as well as to every young man in the land. His noble life and grand achievements should also be to them an inspiring example; by following which they may yet regain all worthy friends and make for themselves good and honored names. They should be, as was he, honest and manly, diligent and earnest in study, seeking earnestly after knowledge by reading good books and mingling with good and intelligent companions.

Many of these lads will remember that their first bad act was suggested by some evil companion. If they will become good and remain so, they must forsake and shun all evil-disposed associates. Surrounded by good companions reform will be easy and permanent, but difficult, if not impossible, among bad ones.

We trust that the lads whose names appear above as the representatives of their fellows may in future be more distinguished representatives of their fellows in high and honored places.

UNIONVILLE'S COMMERCIAL COLLEGE,
DANVERS, Vt., Oct. 26th, 1882.

MR. D. T. AYRES,

Dear Sir: I wish to thank you for the prompt and careful manner which you for the *ART JOURNAL* and promise was sent to my last club. No mistakes occurred and all express themselves as more than pleased with the paper, while they regard the Centennial Paper as worth in itself more than the subscription price. It is needless for me to repeat my opinion of the *JOURNAL*. I would not do without it. Shall send another club soon. Yours with respect,

L. L. TICKER.

"Mind Your Own Business and Go Ahead."

BY H. R. FUSSELL.

Commodore Vanderbilt, when asked the secret of his great success, replied in the words of his head office, and when we apply them to success or failure in life, they certainly seem to us as a word of warning in which every man would do well to consider if they desire prosperity. Any one, even if he is not a close observer, can readily read to him dozens of his acquaintances who have failed miserably by inattention to business; in fact, many failures seem to result from inattending diligence and attention to everybody's business but their own. How few, comparatively, of even our business men adhere strictly to this motto. Ninety per cent of business men fail on account of not attending to their own legitimate business.

To have one business, and to concentrate it thoroughly, and stick to it consistently, has made our lost-lucked millionaires, and prospered princes; it is what has given us the best institutions of the century, and enabled us to outstrip every nation on earth in the grand race of progress. For what nation can present such a long list of persons who have come up from the most humble poverty to affluence? It is certainly true, an extremely good motto for every young man, before he is selling or business what he may, "to mind his own business and go ahead." If enabled Vanderbilt to attain the colossal fortune of one hundred millions of dollars, surely anyone that has the determination to succeed, can accomplish vastly and infinitely more than by the irresponsible, uncertain methods adopted by many.

How much better, wiser and happier would all the world be if all people were to adhere to this motto. We should then be spared the terror of the central-monger and numberless other busy-bodies, who display such wonderful facilities of close attention to everybody's business but their own. Perseverance, with a firm, fixed determination, and steady industry, is proof against all the ill-luck that fools ever dreamed of. Show me a young man that is steady, temperate, and not vacillating in his course, and I will show you a man that is bound to succeed.

Shiftlessness has consigned the life of many a brilliant scholar to oblivion.

"Eternal vigilance is the price of liberty," so, also, is it the price of all true success.

"Ho! all who labor, all who toil, ye yield a better power!"

Do with your might, do with your strength, fill every golden hour!

The glorious power to do is man's most noble power.

Oh, to your daylight and yourselves, to your work, to your work, to your work!

For a wretched, wretched life is his, who has no work to do!



J. E. W. MORAN is teaching penmanship at the Morris (Ill.) Normal and Scientific School.

P. M. Babcock is special teacher of penmanship and book-keeping in Union and Noble, N. H.

Low E. Darrow, formerly a popular commercial college teacher, and a splendid business writer, is now engaged in the banking business at Corning, Iowa.

An elegantly illustrated circular, giving an interior view of the college rooms, has been issued by Messrs. Hove & Powers, of the Metropolitan Business College, Chicago, Ill.

The Massachusetts (Vt.) Normal School, conducted by Prof. Oscar Schwartz, and which recently closed, was a grand success. Mr. S. is not only an elegant writer, but enjoys the reputation of being a very successful teacher of writing. For twelve years he has been teacher of writing in the public schools of Zanesville, Ohio.

"Captain Tyler," who for many years has been the special teacher of writing in the public schools of Fort Wayne, Ind., has been for all health obliged to relinquish his position last spring, but he has so far regained his health as to have been lately re-appointed, and has resumed his former labors.

A Bill of Particulars.

A certain gentleman of this city sent a very fine French clock to a well-known jeweler to be repaired, saying that he wished each item of repairing specified. The following is a copy of the bill as rendered:

| | |
|--|--------|
| To removing the althorn dial and obnoxious conglomerate from clock | 80 |
| To Frenching, and | 50 |
| To replacing in appropriate juxtaposition the somewhat composite of the mechanism to lubricating with obnoxious addition the use of phobos of said clock | 50 |
| To adjusting longitudinally the mechanical mechanism of said clock | 50 |
| To equalizing the acoustic resultant of exuberant allied percussion upon the verge pulleys of said clock | 50 |
| To adjusting the distance between the center of oscillation of the pendulum and its point of suspension, so that the vibrations of the pendulum shall cause the index, fixed to indicate approximately the daily arrival of the sun at its meridian height | 50 |
| Total | \$3.40 |

Worcester Spy.

The Senator's Visiting Card.

Washington *Express* publishes Boston edition.

The mystic letters written on visiting cards are a source of head-benumbing to Congressmen from small districts, who cannot understand their meaning. There sat stalwart Kentuckian, Senator McCreary, until a faithful young friend who had just returned from Paris, and said to him: "I received your card the other day. I recognized your father's name which is the same as yours, and supposed that it was his son; but what did the letters E. P. written in a corner, mean?" "Why, Mr. Senator," replied the travelled man, "it is customary in Paris to write the initials of certain persons on leaving cards. For example, had I been going away, I should have written P. P. C., the initials of Paris printer caste—to take leave. As was, calling myself, I write E. P., the initials of *En Personne*—in person." "Oh," said McCreary, "I understand."

A week or so afterward the two met

again, and the young man said: "Senator, I received your card, but I couldn't comprehend what the letters S. B. A. N. in the corner meant. Pray interpret them?" "With pleasure," said McCreary, his eyes twinkling with humor. "S. B. A. N. are the initials of *so busy a Nigger!*" The young man tried to read the card, but really couldn't see the point of the inscription. Others did.

Writing and Science.

By TALMOR.

That writing is an art on which rely The arts and sciences, who can deny? Trapped from the family of arts this one, We soon would find the course of science run. The chain of literary would go to science. Its severed links would fall to nature's hand. The paths of commerce over the deep, unthought. In usefulness to man would fall to prey. The light of intellect would fade away. Our hills of learning soon would fall to earth. And all that noble, the unknown of earth, In mouldering piles, the past in dust would

There mere conjecture, strangely condescend No warning in the paths by others tried Would serve as lights, one wandering foot to guide.

In shadowy dark, the mind in setting gloom Of ignorance, would find its resting tomb; And all that elevates would be the cost. Of once this noble art to man was lost. The chain of literary would go to science. Its severed links would fall to nature's hand. And those arms around their brother's blood to spill.

Have listened all to written words—"The self."

And millions in the chains of slavery bound, Their liberty in words immortal bound, Immortal in the grasp of vision dressed, The chains of literary would go to science. Its severed links would fall to nature's hand. And those arms around their brother's blood to spill.

The tongue of lightning would be the shore to share. And bear the news to every listening ear. To interest, instruct, to give or cheer. Oh! heard not, how would nations be thy powers?

Thou hastened wealth as 'twere in golden clouds, Flung o'er heightened lands thy beaming light. Where there no gust, darkness takes its flight. Oh! heard not, how would nations be thy powers?

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The above cut is Photo-lithographed from pen and ink copy executed at the office of THE JOURNAL. The shading around the letters is done with our patent Shading
T Square. Orders for all manner of relief cuts received and promptly executed.

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O. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

Hereafter no Business Cards, or renewals of these now in, will be received for insertion in this column.

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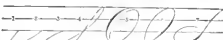
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Lesson in Practical Writing. No. XVI.



By D. T. AMES.



In the present lesson we enter upon the capitals based upon the sixth principle of the Spencerian analysis, and give with the copy the capital letters Q, U, and V. It is the practice of many writers and teachers to commence these letters with a full loop, as follows:



which, for professional writing, is inadvisable, and often, as in card and displayed writing, is desirable; but for all business purposes the abridged form, as given in the copy, is decidedly preferable to the more complex form, and should be practised and taught outside of professionals exclusively. The demands of business for rapidity in the execution of writing calls for the elimination

of every line or shade not absolutely necessary to the legibility of writing.

The following movement exercises should be carefully and extensively practised before and during the writing of the regular copy of the lesson:



COPY FOR PRACTICE:



How to Teach Beginners to Write.

LYMAN D. SMITH.

Editors of JOURNAL.—Since you invite discussion on this subject, I would like to offer a few thoughts. As I have often said in these columns, I believe the teaching of single lines, pieces of letters, or extended practice upon whole letters, is bad for the beginner who wishes to acquire a knowledge of writing in the quickest and easiest manner. On the score of movement, it is bad, as it teaches the raising of the pen continually. As each line, or part of a

is bad on the score of form, as it is necessary that the beginner see the whole letter at the start in order to get a clear mental image of its form, and not its disconnected fragments. Single letters should be given just long enough to gain a fair knowledge of their forms, then given in combination with some other letter previously learned by single practice: this is writing. Combining letters easily without raising the pen at every step is more difficult to learn than the forms of letters. I can teach a beginner a good knowledge of the form of any letter in the alphabet in one-tenth the time required to produce that letter in even a fair manner. Don't try to teach children the minutest details of form. If they understand these points perfectly, there must come the long-continued practice with the pen to execute them perfectly. Expect from children about what children are able to do, and not what older and more experienced ones can do. As they ripen in age and practice, these finer points will be better comprehended, and the hand will be better able to execute.

In practical writing the finger movement is always combined with the lateral motion of the forearm; and this combined movement should be drilled upon from the start. The reason why so many of our public-school children are unable to write with any degree of facility and rapidity, is, that only the finger movement has been taught them—that is, to form letters—and they have not learned the combined movement, that is, to slide the forearm across the paper, while the fingers are at the same time extending and retracting to make the oblique lines of the letters. The tendency of the pupil at the start is to draw the letters with a slow finger movement, and, instead of sliding his hand from letter to letter, to twist it round to the right, thus crumpling his movement at every step. Exercises should be constantly given to counteract this tendency, and to call into play the lateral motion of the forearm. Constant drill upon lines and single letters calls into play only the finger movement, and should not be relied upon exclusively for elementary practice. Letters in combination should be given in the very first lessons; as soon as two letters have been learned, they should be combined. The combining of letters calls into play the combined movement, that is, the finger movement in forming letters, and the lateral movement in connecting them. The pupil ought not to be compelled to spend his first two or three years in school in merely drawing letters for the purpose of the study of form, and graduate without having half learned to write. It is all very well to say that a child must creep before he can walk; but he should learn something besides creeping before he leaves school.

It may be asked, Why not take up one thing at a time, and let the pupils draw the letters with the finger movement, hundreds of times, regulation style, until they become familiar with their forms, and then drill them in the writing movement. Because, in using the finger movement exclusively, pupils invariably fall into a cramped drawing movement. Practising the lateral move-

Spencerian Medium Hand.

PRINCIPLES

SHORT LETTERS

EXTENDED LETTERS

ATTACHED OR LOOP LETTERS

STANDARD CAPITAL LETTERS

FIGURES

COPYRIGHT BY IRVING BLAKEMAN, TAYLOR & CO.

In connection with this lesson, we present the entire Spencerian analysis of writing, which has been engraved specially for Hill's new Album of Biography and Art, and therein presented in connection with a biographical sketch of Platt R. Spencer, the founder of the "Spencerian." The plate is worthy of the careful study of every student and teacher of writing. It gives at a glance not alone the entire analysis, but the correct proportions, spacing and shading of the entire system.

letter, or single whole letter, is made, the pen must be raised—an unnatural way to write, and one that should not be encouraged. The beginner will raise his pen quite often enough, if combinations or short words are given him as soon as the letters of these combinations or words have been learned singly, and needs to be drilled in the proper movement as early as possible, to prevent this; too much single-letter practice is not the practice that produces free and easy motion of the hand and arm. It

ment right along with the finger movement counteracts any such tendency. As I said above, it is comparatively easy to teach *furia*, but to write with fluency and ease requires constant practice from the start in the *true writing movement*. In this way every letter or combination of letters that the pupil writes is not only a *study of form*, but a *drill in movement*. *Form and movement cannot be separated without injury to the one or the other.*

Give the child at the start practice in the correct writing movement, just as you give him correct forms to imitate. His first attempts will be crude, and very inferior to the copy; his "movement" will be uncertain and wavering; but, by constant practice in the right direction, he will gain strength in the gradually increasing muscular control of the hand, and, as the muscles become thoroughly trained to obey the will, the letters will gradually assume the form the pupil is aiming for, and the writing will gradually assume strength and ease. To the great business world, writing is not a fine art, but a language: *legibility and rapidity* are its requisites; and the pupil should learn to write a legible hand with a fair degree of rapidity before leaving school. If the pupil is not able to write *neatly and rapidly* when he enters the office, he *will not draw letters* in the office, and he will have to learn the office hand long after he has graduated from the school course. He will have practical handwriting to live. He will have the practical of credit to business life.

Explanation of Programme "B."

(Continued.)

WHOLE ARM-MOVEMENT

BY C. H. PEIRCE.

3. **PHYSIOLOGY OF MOTIONS**.—There is a certain power or sleight-of-hand that every one *must* possess, if he would make the execution of capitals easy and graceful. To execute any pen-work, however, is not, in the strictest sense of the word, "*difficult*" or "*hard to do*." To say that certain work requires *great skill* is in proper keeping, because we can then infer that a systematic course of training is the *essential* through which great results are achieved. *Skillful* practice is the outgrowth of INTELLIGENT PRACTICE, coupled with patient, earnest, determined repetition. If the student, from the outset, seeks to learn to write by superficial scribbling, do not condemn him, but rather show him a better way.

Intelligent practice is the only true guide, and every step taken in a well-conceived plan of instruction will grow results which are sure to lead to perpetual advancement.

This power of execution, this sleight-of-hand, I give the name of *Philosophy* or *Merton*, and is one strong point embodied in the phrase, "intelligent practice." I consider it the connecting link between extended movements and capital letters. It is a power behind the throne; and without a proper understanding of it, I have failed to discover that encouragement attends the average student or makes the work easy for even the most precocious.

In the teaching of long division all must learn that there are four points necessary for a full development. So, also, do we find four principles in the Philosophy of Motion. Given in the order of simplicity:

1. Motion off the paper.
2. Motion larger than results.
3. True same on us off the paper.
4. Going from circle to straight line.

MOTION OF THE PAPER. By this is meant that in the formation of all capitals a certain speed or power must be reached before a letter can be smoothly executed. Therefore it is usual to count 1, 2, and produce the letter or part of a letter on the 3d count. For example, take the capital loop

in its simplest form, or the capital J, and count 1, 2, 3, completing the work on 3d count. This is illustrated in jumping, while standing at a given point. The arms are given a certain momentum, that is, as a rule,

MOTION LARGER THAN RESULT.—This is deemed necessary in order to insure a cer-

tain amount of capacity, and at the same time generate enough reserve force to carry the hand through a letter without materially impeding its progress.

Illustration.—The laborer must not only possess the required strength or capacity to perform a day's work, but must also have reserve force, that he may not become exhausted, but can recuperate in a single night.

3. TIME SAME ON AS
OFF THE PAPER.—This
point is explanatory.

In all mechanism, time has ever been considered an indispensable requis-

Let no one attempt to *change* the speed and then look for the best

4. **GOING FROM CIRCLE TO STRAIGHT LINE.**—To produce the desired curve in a capital, it is necessary to move the hand in a circle, or nearly so, say an oval form—depending *entirely* on the letter to be produced—before placing the *pen* on the paper. Just preceding the formation of a letter.

however, it is necessary to attempt verging into a straight line in order that the proper curve may be produced.

Illustration.—The bee, after gathering honey, invariably flies in circles until she has her bearings, and then darts away in a "*bee line*" to her home.

Why is this so?
(Criticisms and questions solicited.)

To all amateurs I would most earnestly recommend the study of this CENTRAL POWER, that you may gain the desired goal more easily and quickly than by hap-hazard practice, while at the same time it may save many from discouragement, and perhaps abandoning the work altogether, or becoming in only ordinary in their productions.

To the professional, who may ask this question, "Why is it that *I* can execute good capitals and have never heard of the *PHILOSOPHY OF MOTIV*?" I would answer, that it is possible to do many things among which may be mentioned the working of a problem in cube root without knowing the reasons why.

[NOTE.—Of course you will not attempt to form the simplest capitals until the capital loop is well formed on the basis of the philosophy of motion. In your practice notice in what point or points you are now deficient, and correct as per rule.]

Then practice on capital O, to establish philosophy of motion, and follow with capital stem. After satisfactory results take

Like all other work, these are planned singly for the first time. Second, a line is each one to determine the greatest failure or to find out how many good letters can be produced out of a certain number. Third, and last effort, to gain the proper association as to height, slant, spacing, shading, general uniformity, comparison of like print in different letters, and a judicious selection from the variety of capitals found in No. 4 of the "New Spencerian Compendium."

(To be continued.)

Standard Practical Penmanship.

Owing to the labor of engraving, the publication of this work has been delayed beyond expectation, and it is not yet ready; but we are confident that all orders will be filled before Christmas. It will, in our opinion, be the most complete and valuable guide to good writing, with or without the aid of a teacher, that has ever been pub-

lished, and will be mailed as soon as issued for \$1.00.

If you are a subscriber to the JOURNAL and have found it interesting and valuable, do your friends and us a favor by asking them to subscribe.



Daniel T. Ames.

Editor of THE PENMAN'S ART JOURNAL
DESIGNER AND ARTIST IN PEN DRAWING.

From *Hill's Album of Biography and Art*

Daniel Ames, the lithographic artist of New York, holds the same relation to pen-drawing that Spencer did to practical penmanship, and that Williams did to flourishing. Both of the latter stood at the head of their respective domains, and so does the subject of this sketch. Both Spencer and Williams systematized their work and gave it to the world for copy, and Mr. Ames has done the same. The town of Vershire, Vt., was his birth place in 1835. Here he assisted upon a farm in the summer and attended a district school in the winter. At the age of sixteen he entered as a student the Chelsea, (Vt.) Academy, where he attended the writing-classes of S. N. L. Lyman, and later of O. W. Smith, then

most shilliest and shrewdest man I have ever taught in Vermont. He was a native of the village schools in Vermont. In the spring of 1854 he became a student and instructor of penmanship and other branches at the Topsheld (Mass.) Academy, where he remained four years, and, having graduated, he commenced the study of law with Judge Cobb, at Stafford, Vermont. Finding that the proper understanding and trial of law-suits often required a knowledge of book-keeping, he entered in the fall of 1859, a student at the Osgood (N. Y.) Commercial College. Mr. Ames' experience and skill as a teacher of writing and other branches, led to his almost immediate employment as an instructor in the college of which he was a student. His part propter merito, and his interest principal. In 1861, having sold his diploma in the Osgood College, he purchased two commercial schools at Syracuse, (N. Y.) and opened the American National Business College, which he conducted very successfully until the spring of 1868, when he sold his college to his competitors the Bryant & Stratton College. He at once re-entered upon the study and practice of law at Syracuse, and became a

member of the New York bar in 1869. Subsequently he became a partner in the firm of H. W. Ellsworth & Co., of New York City, and assisted in the revision and publication of the Ellsworth system of penmanship, then largely used in the New York City schools. From this co-partnership he retired in 1871, and opened room as a publisher of works upon penmanship and as general pen artist.

Since that date with the aid of photo-engraving and photo-lithography, Mr. Ames has done more than any other person in the United States to systematize and utilize the art of ornamental penmanship, being assisted by the PENMAN'S ART JOURNAL, a monthly publication of large circulation, which he established in 1877, and "Ames' Compendium of Practical and Ornamental Penmanship," which he published in 1878, and later, his book of "Alphabets," which, like his other works, has attained to a large sale and great popularity.

To the lover of the artistic, and the beautiful Mr. Ames' studio on Broadway at Fulton street, just below the Post-Office, is one of the most interesting places in the city to visit. Here a corps of pen artists are busy engrossing in elegant style formal, albums, and in other attractive forms, resolutions, memorials, testimonials, diplomas, etc., as well as designs to be photo-engraved, and used for commercial purposes, while the walls are hung with elaborate and ornate specimens of pen-drawing.

Possessing a good command of language, decision of purpose, clear judgment, legal knowledge, and a keen discernment for determining the authorship of different handwritings, the services of Mr. Ames, of late years, have often been sought in the various courts of justice as an expert examiner and witness, respecting questioned writing. Upon the following pages may be seen copies of two of Mr. Ames' pen-drawings.

The drawings above alluded to are the "Garfield Memorial," and the "Lord's Prayer," reduced copies of which appear on another page of this issue. Copies of which printed upon fine plate paper, 19x24, are given free, as premiums, to subscribers of the JOURNAL, or sent by mail for fifty cents each.

Commercial Colleges and Writing Academies Across the Sea.

BY WM. H. DUFF.

You wanted, you said, some information as to Commercial Colleges and writing, across the seas, and you got the easily given promise, while I have now the toil of fulfilment. The toil is the greater, because I have so little to say. I must be not narrator only, but to an extent creator also. Many things prevented any acquisition of knowledge about foreign "business schools"; pleasure was my quest, not teachers, or pupils, or methods. Truth to say—had I been on the hunt for them, there were but a few such schools to find—of my own knowledge I can speak of two only. One was in Belfast, Ireland, trim, pushing, new worldliness, astride the Lagan. The pretentious sign, Belfast Mercantile Academy projected itself across a square space, and caught my eye whilst enjoying a carriage ride with friends. Bidding then a hasty adieu for a time, I was soon in the Academy in the presence of the principal, a fine looking Irish gentleman, whose unadorned Scotch accent proclaimed him of the race which has made the North of Ireland what is, contrastingly, from the South, and which, be it said, is passing, is the peer of any anywhere. Characteristic Yankee curiosity, in its characteristic mode of expression by way of questioning, opened to me such information as the gentleman had on the subject of business schools, and furnished an opportunity for an interchange of views.

The "Mercantile Academy," I soon found was not a Mercantile Academy at all, according to American notions; nor indeed, according to any well-considered notions of what such a title should indicate. Its pupils were children—boys and girls, from ten to sixteen years of age; not young men on the threshold of life, getting ready for business careers, such as are found with us in institutions of this kind, and its curriculum was as unmercantile as was the character of its students. Latin, Greek, and the Sciences, in fact, the ordinary branches belonging to



This Certifies that

Florence Haine Ames,

has completed the course of study presented by this Institution and bears a good moral character In Testimony of which *we have awarded this*

DIPLOMA

and affixed our names and the seal of this Institution in the City of Napa State of California, on this _____ *day of* _____ *A.D. 18*

The above cut is photo-engraved, one-half size, from a Diploma, lately got up for Napa Collegiate Institute, Napa, Cal., and is given as a specimen of Diploma work the original was executed with a pen, at the office of the JOURNAL. The pen shading around the lettering of the head line, and the tinting in the panel, around the word Diploma was done with our patent T square. Orders for similar work promptly filled.

a liberal education were those taught in this "Mercantile" Academy—the branches distinctively Commercial played but an incidental part. There were reasons, of course, for the plan pursued. First of all was the notion, as I learned, prevalent amongst the Irish (and among many other people, too, the orthodox theory), that education means a study of the classics, and that if boys and girls are to go to school at all, they must study Latin and Greek, or the time is altogether lost. Coupled with this is the other notion, which goes naturally with the first, that a classical scholar, and even a person no scholar at all, can easily pick up book-keeping in the counting-room. As to penmanship, if one can write legible, it matters little whether he can write neatly or elegantly. In fact, according to my Irish friend's theory, both book-keeping and penmanship are matters of practice, and a little experience suffices to make experts in them.

But he gave me as a further reason, why so much attention was given to the classics. This explanation that a competitive examination was held in Belfast once a year, participated in by the scholars from all the schools, that school whose representative stands highest in Latin, gains the best reputations. Reputation, of course, brings scholars, and scholars bring tuition fees, and hence this Mercantile Academy is mercantile only according to methods, which will bring "money to the purse" of my Irish friend, its principal. Fearing to carry my Yankee proclivities too far with this genial personage, I did not ask him why he named a classical a mercantile academy, but concluded that he wanted a good sounding title, and adopted that which with us

means so much. You must not suppose that I gathered all the information, without rendering to the giver thereof a *quid pro quo*. So far as my scanty time would permit, I descended upon Mercantile Colleges in America—their history, their requirements, the sphere of their influence, and their success. The result of my brief lecture seemed to be, if not information, at least a surprise to my audience of one. I dare not hope, however, that it can have any great influence towards the establishment of the American idea on Irish soil.

From this one, a fair sample of the so-called Commercial schools in Great Britain, learn them all. Higher education is there, it would seem, of the first importance, the Commercial only secondary. That of Belfast was the only sign announcing a business college that I saw until I had about finished my travel. There are numerous schools advertising a Commercial in conjunction with a Scientific and Classical education, but these I had neither the time nor the inclination to investigate. The sign of Smart's Writing Academy, on Regent St., London, of which Mr. Packard has given you a history, caught my eye, but as I was, on that particular day, on a special jaunt, I deferred attention to it until another time, and that time never came.

I had but one other commercial school experience. On the night before sailing from Liverpool for "my own, my native land," while taking a stroll through a dreaching rain, my attention was attracted by a small glass sign, with a light inside of it, announcing "Smart's Writing Academy." To investigate further was a kind of pastime which then suited both the weather and my

mood, and so I wended my way through a narrow hall, up a narrow stairway and into a small room, about 18x20, part of which was divided off by a green curtain, so as to make an office or private room. Here I found Mr. Smart, a young man of twenty-one or two years of age, engaged with two or three pupils. Upon introducing myself, we retired, at his invitation, to the curtained space, and there talked an hour or more. His father, I learned, was a brother of the Smart in London, and he, therefore, (my informant) was the "original Smart," while the opposition across the street was, as he also assured me, a fraud.

It did not take long to discover that this College principal's main fund of conversation was the opposition across the way. A great mistake, as it seems to me, shared in by some of our college proprietors, who have so much to say against the opposition college that they have no time or breath to speak of themselves. I was disposed, however, to make due allowance for the mistake made by Mr. Smart, as he was young in his business as well as of youthful years. He had an exalted opinion of his ability and versatility as a writer, in which respect he is not unlike some penmen on our own side of the water. He seemed desirous of an opportunity to show his talent in the New World—in my humble opinion, a rather hazardous undertaking for him, as he would be likely to find many on these shores to outstrip him.

On the continent, amidst foreign tongues, I found such difficulty in the pursuit of knowledge as to useful matters, that I gave no thought to Commercial Colleges. Had I thought me that, such a subject was

likely to have a readable interest in this JOURNAL, I might have made an incursion into some of the Dutch, German and French Schools. As it is, however, I feel sure that we are as far ahead of the old countries in Commercial Schools, as we are in hotels, railroads and newspapers. So that a discussion of foreign experience of this kind, while it might amuse, could profit the readers of the JOURNAL but little.

In my sight-seeing, I went to Birmingham to visit the Gillet Pen Manufactory, and will only add to my already long-drawn out article, that if any of the craft should be favored by a trip abroad that they should visit this interesting establishment, and see how the little instrument, which is so mighty in more than one sense of the word, is made.

A Little Nonsense.

If wit is badinage, what must it be in youth!

"If Jones undertakes to pull my ears," said a loud-spoken young man, "he'll find a hard-spoken young man, 'he'll find his hands full." Those who heard him looked at his ears and smiled.

"I have come to the conclusion," said Brown, "that the less a man knows the happier he is." "Allow me to congratulate you, Brown," said Fogg.—*Doston Transcript.*

"I'm going to Havre," quoth Bob to his friend, "Being ill, it may make me much better." "I wish you much joy, and may fortune attend." "Who is she, and to whom do you yet net

It is estimated that only one in a hundred persons, who engage in business in New York, are successful.

Collection of Autographs.

A BROOKLYN BOY'S GREAT SUCCESS.

HOW THE SIGNATURES OF CROWNED HEADS, PRIME MINISTERS, DUKES, PRESIDENTS, GENERALS, POETS, NOVELISTS AND OTHER DISTINGUISHED PERSONS HAVE BEEN OBTAINED—SOME PERTINENT QUOTATIONS AND REMARKS.

Edward W. Bok, of Brooklyn, age eighteen, has a hobby which he rides with diligence and persistence. His ruling passion is the collecting of autographs. In his pursuit he is daunted neither by unanswered letters nor verbal rebuffs. Beginning on August 27, 1880, with his father's signature, he has accumulated a collection of about 300 names. This is of exceptional interest. Mr. Bok possesses the signatures of emperors, presidents, dukes, prime ministers, generals, poets, novelists, scientists, orators, financiers, and professional men and women of eminence. Nearly all the names are those of persons of prominence at the present day. Some have been obtained in answer to requests three or four times repeated by letter. Others have been secured by personal interviews, and some have been secured for the collector by his friends.

Mr. Bok is employed in the office of the attorney of the Western Union Telegraph Company at No. 195 Broadway. His father, recently deceased, was widely known as a linguist abroad, and at the time of his death held the position of translator for the same company. When the son failed in securing answers to his requests, the father often wrote personally for the autograph, thus obtaining many names not usually seen. In such collections Mr. Bok states that autograph-hunting is increasing here, but it is said by distinguished visitors not to have assumed one-tenth of the proportions here that it has abroad. Albion W. Tourgee and Thomas A. Edison wrote Mr. Bok that they accumulated drawers full of requests for autographs and occasionally devoted a day simply to signing their names. Another prominent man receives an average of 39 letters a day asking for his autograph.

The chirography of many of the distinguished men whose names Mr. Bok possesses would be the despair of a writing-master. This collection is probably one of the best in the country in the distinction of the writers. In a document appointing Dr. Bok Vice-Consul in Holland appear the signatures of the Emperor William and Bismarck. Just six inches beneath the wavy lines of the "Wilhelm" is the enabled, stiff "Von Bismarck." This distance is required by law between the signatures of the Emperor and a subject. An official document appointing Mr. Bok's father Consul in the Province of North Holland is signed "Wilhelm" in a rather effeminate hand, the signature of King William III. of Netherlands. The only appointments receiving the royal signature are those in the diplomatic corps. The latter document is certified by a Minister of Justice. The signature "Friedrich, Pr des Nederlanden" appears on an appointment of Mr. Bok, Sr., as the Grand Master of the Dutch Lodge. Next in the

list of royal personages is the plain, bold signature of Kalakanga, obtained at the Hotel Brunswick through a member of his suite. The Duke of Sutherland signed his name in the young collector's book in the Windsor, remarking, somewhat irritably, "I don't see the sense of collecting autographs." Two letters bearing the stamp of the Privy Seal Office are signed with a name resembling Fugate, which is in reality Argyl. He was requested to obtain the autograph of the Queen and Prince of Wales, and replied: "I regret that it is not in my power to supply you with the autographs referred to in your letter of the 25th of June." "W. E. Gladstone" in firm characters is written on an envelope as a frank. The envelope contained a note from his secretary saying that Mr. Gladstone received too many applications to

and included sheet that came in reply to a letter. Mr. Bok has several signatures of U. S. Grant with one of his wife, Julia D. Grant, and the signatures of several members of his cabinet, including Hamilton Fish, W. W. Belknap, B. H. Brewster, and George M. Robeson. Accompanying these are the autographs of ex-President Hayes and his wife, W. A. Wheeler and the Cabinet—Messrs. Evans, Sherman, Devens, Ramsey, Goff, Maynard, Key, Thompson, and Schurz. Three letters produced no effect on Mr. Thompson, but he yielded at a personal interview. The late President Garfield sent simply his autograph at first, but in response to another request through Mrs. Garfield he wrote:

MEXFON, OHIO, Nov. 13, 1880.

Dear Mr. Bok: In answer to your request, I take pleasure in saying that I am very truly yours,
J. A. GARFIELD.

of suffering, when his life has been to his own knowledge trembling in the balance, have revealed in him a patient courage, a depth of tenderness and an unselfish devotion to others; a broad charity of judgment; a trust in God; and a loyalty to family, friends, and Country that have been known only to the few who have been nearest to him in his hours of trial, and, whilst developing the true greatness of his character in their eyes, have bound him to them by ties of the most sincere and affectionate regard.

Thank God, I believe the life of this noble man will be spared. Your obedient servant,
WILLIAM R. HEST.

Mr. Bok has also President Arthur's signature, and intends as soon as events permit to secure those of his Cabinet. A letter from General Sherman complains of the difficulty of writing with no subject to write about. The bold signature of P. H. Sheridan is attached to a letter which is regarded as a great triumph in autograph collecting. Three letters drew no response

from the late General Burnside, but his autograph was finally procured from a friend. General McClellan gave his signature after some personal persuasion. General Hancock's letter is peculiar in its chirography. There are long down strokes, very heavily shaded, starting abruptly at different angles. General Rosecrans, John C. Fremont, Fitz John Porter, and General Kirkpatrick and Banks, are among the other Union Generals; and Beauregard, Early, Johnston, and Longstreet among Confederates. In connection with a letter from Dr. Schliemann, the explorer of Troy, the fact is interesting that Dr. Bok rescued him from the breakers when he was wrecked on the Island of Tenedos, off the coast of Holland, and resuscitated him. The two became, afterward, warm friends.

The lists of poets is headed with "A. Tennyson." This was the result of nine letters costing fifteen cents each. Longfellow, on the contrary, is known among autograph hunters as the one who promptly replied. Lowell sent his name after one or two letters. Bryant's was procured from a friend. Robert Browning sent a quotation; John G. Whittier's round signature is appended to a verse of poetry; and Holmes signs a verse of "The Chambered Nautilus." Alexandre Dumas writes in French, "I weary myself, this is how it begins, but I weary not, this is how it ends. Such is in two words the story of the first fall of women."

Julius Verne and de Lesseps also answered in French. A C. Scwilmene sent a short note. Another short letter has the following:

Women can resist a man's love, a man's fame, a man's appearance, and a man's money, but they cannot resist a man's tongue when he knows how to talk to them. From the "The Woman in White."
WILKIE COLLINS.

Another short letter says simply:

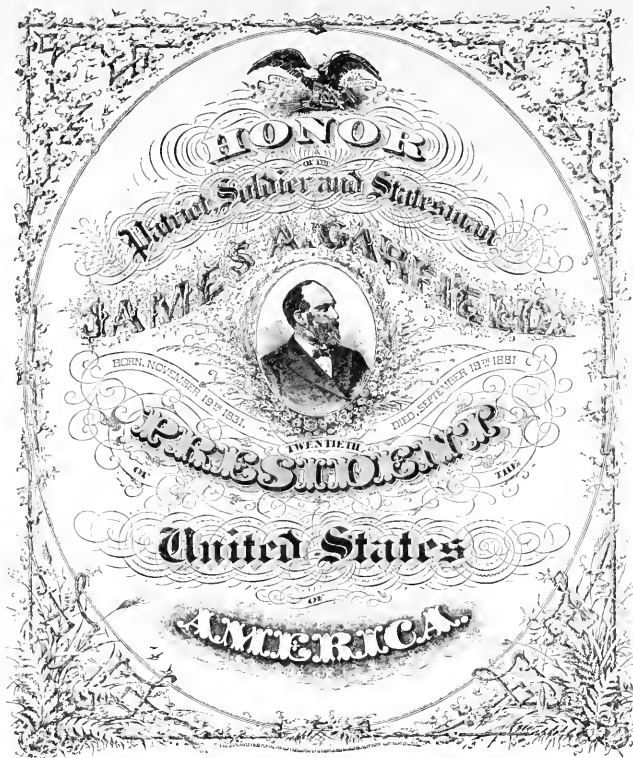
Edward W. Bok, calligrapher, from Charles Reed, Kalligrapher.

William Black, Anthony Trollope, Mrs. Oliphant, and George Bancroft are among the signatures of other literary persons.

Professor Max Muller wrote from Oxford:

"No language without reason. No reason without language." Bokin wrote in response to a letter from Dr. Bok:

It is a great joy to hear of a good son in these days of disobedience. I wish I could write my name better for him; had I better



The above cut was photo-engraved for Hill's Album of Biography and Art, from a pen and ink drawing 22x38, executed at the order of the JOURNAL. Larger copies have been printed by photo-lithography upon fine plate paper, 19x26, one of which is given as a premium to every subscriber to the JOURNAL. Copies mailed to others than subscribers, for 50 cents each.

send autographs to each, but that the envelope bore one of his regular franks. An order of admission to the House of Commons bears "John Bright" in fine legible letters. "At your father's wish, Chas. Bradlaugh" was the reply to a letter from Dr. Bok after his son had failed. The name is almost inscribed in the flourish of the "C." But the letter is to be returned to him, for the date, as this is a matter of prime importance to professional autograph hunters.

When the Marquis de Rochembeau was receiving Governor Cornell and his staff at the Fifth Avenue Hotel, he was astonished by the apparition of Mr. Bok, autograph hand in hand, and the result is, "A. de Rochembeau" in delicate feminine characters. "Edw. Thornton," in a coarse, bold hand, was signed both on the envelope

An illustration of the high pressure at which General Garfield was living at this time is found in the repetition of the concluding syllable of pleasure—"pleasurement." Mrs. Garfield wrote:

I have never objected to having my name placed beside General Garfield. It is pleasant, therefore, to grant your request. With kind regards, very truly yours,
LUCRETIA RANDOLPH GARFIELD.

Signed notes from the members of the Cabinet, Messrs. Janes, MacVough, Lincoln, Windsor, Hunt, and Kinkaid, were written in July or August, and all dwell upon the conditions of the President. Secretary Hunt wrote as follows under the date of Sept. 1:

Sir: Every one who knew the qualities of President Garfield before an attempt was made upon his life by an assassin, recognized his intellectual power, his enlarged patriotism and his generous nature. But two weary months

imitated my own father in writing and many other things it had been better for me. I hope you can now read what I write more of late years with at least as much attention as my more popular work.

Charles Darwin, in a curious, jerky hand, writes a letter, saying:

My collecting led me to science, and I hope that it may have the same effect on you; for there is no greater satisfaction than to add however little to the general stock of knowledge.

—New York Tribune.

"The Charge of the Lightning Judge."

BY J. H. W. HILLY.

Up from the bench the other day,
Bringing to *Sena* fresh dismay,
As he thought of his failures old before,
How the lightning judge to *doze* were more.
The air was warm and the hour was late;
And the judge started off at a rapid rate.
With *Sena* went, to the wine he inclined,
Said *Sena* fifteen words behind.

And faster still than swift tongue rolled
The words, like a torrent unrolled,
Till through the court-room ascended
Two hundred words a minute or more.
And there in the shade of the waning light,
Shedding his quill with all his might,
With *Sena* compared, to the wine he inclined,
Said *Sena* twenty words behind.

Then swift from his pen the dashes flowed,
Like chicken tracks in a muddy road,
As he thought of the terrible deed,
He scrawled away like the utmost need,
But soon in his face came a pleasant smile,
As he began to trace Judge's style.
And as he placed, and word-sign came to mind,
He soon was scarce two words behind.

The first that came into his head were groups
Of books and circles, and then the lumps;
Some things he knew how to do on parchment,
Carries him two or three words in advance;
And so, page after page, away he sped,
Scarcely behind, and then he said:
And when they reached the end—lo! you might!
The judge was fifteen words behind!

—National Business Journal.

How Postage Stamps are Made.

[From the *Scientific American*.]

The number of postage stamps issued in 1881 was 951,124,110, and value \$21,040,613. The method of printing postage stamps is as follows: The printing is done from steel plates, on which two hundred stamps are engraved, and the paper used is of a peculiar texture, somewhat resembling that employed for bank-notes. Two men cover the plates with the colored inks and pass them to a man and girl, who print them with large rolling hand-presses. These three little machines are employed all the time, although ten presses may be put in operation, if necessary. The colored inks in the dyes are ultramarine blue, Prussian blue, chrome yellow and Prussian blue (green), vermilion, and carmine. After the sheets of paper on which the two hundred stamps are engraved have been dried, they are sent into another room and gummed. The gum used is made of the powder of dried potatoes and other vegetables mixed with water. Gum-arabic is not desirable, because it cracks the paper badly. The sheets are composed separately; they are placed back upward upon a table of wooden support, the edges being protected by a metallic frame, and the gum is applied by a wide brush. After having been again dried, this time on little racks, they are fanned by steam-power for about an hour, they are put in between sheets of pasteboard, and pressed between hydraulic presses, capable of applying a weight of two thousand tons. The sheets are next cut in half, each sheet of course, when cut, contains a hundred stamps. This is done by a girl with a large pair of shears, cutting by hand long lines preferred to that of machinery, which method would destroy too many stamps. They are then passed to the perforating-machine. The perforations between the stamps are effected by passing the sheets between two cylinders provided with a series of raised bands, which are adjusted at a distance apart equal to that required between the rows of perforations. Each ring on the upper cylinder has a series of cylindrical projections, which fit corresponding depressions in the bands of

the lower cylinder; by these the perforations are punched out, and by a simple connection the sheet is detached from the cylinders, in which it has been conducted by an endless band. The rows running longitudinally of the paper are first made, and then by a similar machine the transverse ones. This perforating machine was invented and patented by a Mr. Arthur, in 1852, and was purchased by the Government for \$20,000. The sheets are next dressed once more, and then packed and labeled and stowed away in another room, preparatory to being put up in mail bags for dispatching to fulfill orders. If a single stamp is torn, or in any way mutilated, the whole sheet of one hundred is burned. Five hundred thousand are burned every week from this cause. The sheets are counted on less than eleven times during the process of manufacturing, and so great is the care taken in counting, that not a single sheet has been lost during the past twenty years.

The postage stamp would seem to be only a humdrum sort of article, which fulfills a very useful, but without extremely prosaic, purpose. Yet we learn from the *Inter-Ocean* that it 't' been made a delicate and subtle medium of delightful flirtation or romantic love, when skillfully manipulated by the sender of a letter and intelligently interpreted by the receiver, who by an swift glance at the stamp may instantly learn, from the manner of its application, whether to expect bliss or misery from the contents of the inclosed missive. The explanation of the whole matter, as given by the *Inter-Ocean*, is as follows: "Some ingenious persons have given a meaning to the location of a postage stamp on a letter. For example, they say that when a stamp is inserted on the right hand upper corner it means the person written to is to write to him. If the stamp be placed on the left hand upper corner and inverted, then the writer declares his affection for the receiver of the letter. When the stamp is placed in the centre at the top, it signifies an affirmative answer to a question, or the question, as the case may be; and when it is at the bottom, or opposite this, it is a negative. Should the stamp be on the right hand corner, at a right angle, it asks the question if the receiver of the letter loves the sender; while in the left-hand corner means that the writer hates the other. There is a whole world of difference between desiring one's acquaintance and friendship, for example: the stamp at the upper left-hand corner expresses the former, and on the lower left-hand corner means the latter. The learned in this language request their correspondents to accept their love by placing the stamp on a line with the surname, and the response is made, if the party addressed be engaged, by placing the stamp in the same place but reversing it. The writer may wish to say farewell to his sweetheart, or vice versa, and do so by placing the stamp straight up and down in the left-hand corner. And so on to the end of the chromatic scale. There are in the world about six thousand varieties of stamps. The museum at Berlin contains between four and five thousand specimens, half of which are from Europe, and the rest are from Asia, Africa, America, and Australia. Among the many kinds of decoration which have been used on stamps are coats-of-arms, stars, eagles, lions, the effigies of five emperors, eighteen kings, three queens, one grand duke, several titled rulers of less rank, and many presidents.

THE PENMAN'S ART JOURNAL for May is the handsomest paper that enters our sanctum this month. Twelve large four-column pages filled with valuable instructions, beautiful specimens, and everything that tends to promote the art of calligraphy. Terms, \$1.00 per year; single numbers ten cents. Mention the *Monitor* when writing. Address PENMAN'S ART JOURNAL, 210 Broadway, N. Y.—Barney-Bey Monitor.

Illinois College has four Egyptian students, and Romeke has four Choctaws.

An American Sailor's Muscle.

HOW A YANKEE GOT THE BEST OF THE QUEEN'S NAVY.

We recently heard an interesting anecdote by which one can deduce a novel and so often it leads to a tale of how second thought adds it to prevent vast complications. There is a Yankee skipper from Maine well known as a coal trader—Captain Pitcher. He is like most Maine men, largely proportioned and powerful. Some years ago he ran the Kraze from Washington to Boston, but has been abroad since trading between this country and the Continent. As the story goes, a British troopship, commanded by an irascible, impetuous officer of the Queen's "navy," was at anchor in a foreign port. Captain Pitcher's bark was being piloted in, and through some mismanagement fouled the jibs, till of the troopship, doing, however, little or no damage. The old officer, in a fury of rage, howled:

"Come on board, sir."

The Yankee skipper, not exactly knowing what to do under the circumstances, pulled in his gig to the ladder of the troopship and mounted to the deck. He was somewhat startled when, as he stood upon it, the old officer called:

"Scutry, arrest that man."

The skipper was astounded, but quickly answered:

"I am an American citizen. I am unarmed, but no man shall arrest me."

"Arrest him, scutry. Don't you hear me?" roared the captain.

The scutry advanced to seize the skipper, but was met with a left-hander that would dislocate a pike-driver. Quickly the Yankee made for the gangway, striking down every man who interfered, leaped into his gig, and pulled off to his bark. Straight to the American Consul he went, and put his case before him. The latter told him he would attend to the matter, and the next day the scutry called. The Consul sat at the centre of the table; to his right was the English officer, no other than Vice-Admiral Sir James Hope, K.C.B., in all the splendor of his uniform.

"Admiral Hope, Captain Pitcher," introduced the Consul.

"Captain, I am delighted to meet you," responded the Admiral. "And now let the war go on."

He spoke in the sweetest manner, and with the sweetest of smiles. The skipper blushed and said that he thought the English officer should apologize.

"Not at all; not at all, my dear friend. You came on board of my ship, whipped the entire Queen's navy, and escaped without a scratch. Is that not sufficient satisfaction? Don't let us have any Alabama claim business; please don't ask an apology; you are too good a fellow, I know, to force it."

"Well, Admiral," began the Captain, greatly mollified; "well, Admiral, I sorter guess that perhaps it's all right."

"Of course it is. We are diplomats, and I have some splendid brains in my cabin. There are excellent clerks; they will adjust to our hands and signs, and our two nations will postpone war. If all of your sailors are like you, I should prefer that the war be indefinitely postponed."

THE PENMAN'S ART JOURNAL is a publication that should be in the hands of every lover of true progress in the art of penmanship. The long, varied, and successful experience of Prof. D. T. Ames, in all matters relating to pen art, affords a guarantee that his *Journal* will be in the highest degree meritorious. Each number, besides all important news about penmanship and penmen, contains one or more elaborate designs in lettering or flourishing that to the student of pen art are worth more than the subscription for a whole year. We consider the *JOURNAL* the ablest penman's paper that has ever come under our notice.—*Short-hand and Business Journal*.

The Earth Drying Up.

From the *New York Times*.

There is abundant evidence that the amount of water on the surface of the earth has been steadily diminishing for many thousands of years. No one doubts that there was a time when the Caspian Sea communicated with the Black Sea, and when the Mediterranean covered the greater part of the Desert of Sahara. In fact, geologists tell us that at one period the whole of the earth was covered by water, and the fact that continents of dry land now exist is proof that there is less water on our globe now than there was in its infancy. This diminution of our supply of water is going on at the present day at a rate so rapid as to be clearly appreciable. The rivers and smaller streams of our Atlantic States are visibly smaller than they were twenty-five years ago. Country brooks in which men now living were accustomed to fish and bathe in their boyhood, have in many cases totally disappeared, not through any act of man, but solely in consequence of the failure of the springs and rains which once fed them. The level of the great lakes is falling year by year. There are many piers on the shores of lake-side cities, which vessels once approached with ease, but which now hardly reach to the edge of the water. Harbors are everywhere growing shallower. This is not due to the gradual deposit of earth brought down by rivers or of refuse from city sewers. The harbor of Toronto has grown shallow in spite of the fact that it has been dredged out so that the bottom now lies ten feet lower than the dredging which can be done to the harbor of New York will not procure the labor of it. The growing shallowness of the Hudson is more evident above Albany than it is in the tide-water region, and, like the outlet of Lake Champlain, which was once navigable by Indian canoes at all seasons, the upper Hudson is now almost bare of water in many places during the summer. In all other parts of the world there is the same steady decrease of water in rivers and lakes, and the rainfall in Europe, where scientific observations are made, is manifestly less than it was at a period within man's memory.

What is becoming of our water? Obviously it is not disappearing through evaporation; for in that case rains would give back whatever water the atmosphere might absorb. We must accept the theory that, like the water of the moon, our water is sinking into the earth's interior.

The Noise of the Finger.

Dr. Hammond says that when you poke the end of your finger in your ear, the roaring noise you hear is the sound of the circulation in your finger, which is the fact, as any one can demonstrate for himself by first putting his fingers in his ears, and then stopping them up with other substance. Try it, and think what a wonder of a machine your body is, that even the points of your fingers are such busy workshops that they roar like small Niagara. The roaring is probably more than the noise of the circulation of the blood. It is the voice of all the cells proceeding together—the tearing down and building up processes that are always going forward in every living body from conception down to death.—*Madison Co. Record*.

The Very Worst Yet.

A maiden went into the water
To bathe; but her mamma she sater,
And after some effort she sater,
And back to the scalding she brater,
Like a lamb led away to the slaughter,
She told her she always had sater
An obedient dutiful daughter.
And if she had done as she'd sater,
She'd have staid on the shore; and she'd sater
Resist her desire for the water.

See special club list in first column of page 108. The premiums are certainly worth more than the cost of subscription to large clubs.

Good Writers who Write Badly.

Among journalists and "literary fellows" generally, says the *Brooklyn Eagle*, one is prepared to look for remarkably illegible scrawls. That this is not always the case numerous autographs in this collection prove. The late Bayard Taylor was a fine penman. George William Curtis' signature, although showing some signs of unusual care, is written in an easy, running hand, as legible as print. Whitelaw Reid, though not a fancy writer, evidently gives his compositors no trouble. Admirers of Charles A. Dana would hardly imagine that his fine editorials are written in a small, neat hand, and with a pen dipped in violet ink, instead of in gall. William Cullen Bryant wrote legibly in an old-fashioned style, though rather nervously toward the last. That A. Oakley Hall could write well, even under trying circumstances, appears from a polite note of his, dated about a week before he thought fit to disappear suddenly from New York, some years ago. Eli Perkins is a better penman than any one would believe upon his known assertion. Bob Burdette, of the *Burlington Hawkeye*, could, with the necessary knowledge of mathematics, obtain a position in any mercantile house as book-keeper. Longfellow writes in a really beautiful Italian hand, and Whittier and Holmes rival him in their own peculiar styles. George Washington Childs has a style of penmanship which would appear as well at the bottom of a check as in the verses of one of his far-famed elegies. Mural Halsted is certainly the worst writer in the world, and the sight of what purports to be his signature would lead one to doubt the truth of his whole paragraph.

Good writing implies good judgment, good taste, a correct eye, and power for close applications, which are the real elements of success in any pursuit.

In these respects good writing is certainly highly indicative of the character of the writer.

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items selected.]

Education embraces the culture of the whole man with all his faculties.

The School Board of St. Louis has asked in the course of studies at the public schools of that city, a series of oral lessons on etiquette.

The total expenditures upon industrial schools in England amount to \$1,580,000. There are now about 15,000 of these schools of 17 and 18 German penologists, many of them old and rare, to be library.—*The Freeman*.

The Philadelphia Record says that of the 56,000 primary scholars in that city, rarely fifty per cent go into the secondary schools. Fifty per cent of those who do go into the primary into the secondary schools never go any further.

Omaha spends about \$80,000 a year in instructing 5,000 school children.

The average expenses per annum of the class of '81 of Yale was \$366.

The oldest existing literary society in the United States is at Yale. It was organized in 1768.

Harvard College has the largest freshman class in its history, numbering 250. Amherst has 97, Williams 85, Yale 255, Brown 70, Tufts 37, Dartmouth 45.—*School Journal*.

Miss Margaret Hicks, who has recently graduated from the course in architecture at Cornell University, is said to be the first woman who has ever adopted architecture as a profession.

The common schools of Germany are well-known to be thorough in their methods and excellent in the results they attain. These are won by teaching rather than text-books. The cost of text-books for one pupil in a course of eight years is only \$3.67.—*N. Y. School Journal*.

The salutatorian at Yale last year was a German, the valedictorian, a Hebrew, the prize declaimer, a Chinaman. But when it came to read classical culture our native land came to the front. The pitcher of the Yale Baseball Club was an American.—*Er*.

"You don't know how it pains me to punish you," said the teacher. "I guess there's the most pain at my end of the stick," responded the boy, feelingly. "T any rate, I'd be willing to swap."

According to the Chicago *Inter-Ocean*, Georgia, the "Empire State" of the South, expected for the support of common schools \$411,153—a sum less than one-ninth of that expended for the same purpose by the State of Ohio.

The average age at which students enter American colleges is seventy; a century ago it was fourteen.—*The Freeman*.

A kindergarten class has just written a column about the pronunciation of Kicker.

Teacher: "If your father should give you ten cents a week for ten weeks, how much money would you have at the end of that time?" Boy: "I shouldn't have nothing. I'd er spent it all for a pistol and a box o' cigs and a quarter o' a pound of powder."—*N. Y. School Journal*.

The number of Students at the Vienna University is now 3,457, exclusive of 494 unattached students or considerably more than at the German Universities of Berlin and Leipzig. Thirty-five are American.—*Notre Dame School*.

A scholar in one of the Bangladeshi public schools who had "been over the map of Asia," was reviewed by his teacher, with the following result: "What is geography?" Scholar: "A big book." Teacher: "What is the earth composed of?" Scholar: "Mud." Teacher: "No; land and water." Scholar: "Well, that makes mud, don't it?" Teacher: "What is the shape of the earth?" Scholar: "Flat." Teacher: "You know better; if I should dig a hole through the earth, where would I come out?" Scholar: "Out of the hole."—*Notre Dame School*.

Practical arithmetic: "You can't add different things together," said an Austin school-teacher. "If you add a sheep and a cow together it does not make two sheep or two cows." A little boy, the son of an Austin avocet milkman, held up his hand and said: "That may with sheep and cows, but if you add a quart of milk and a quart of water it makes two quarts of milk. I've seen it tried."

The presence of the women students at the University of California, has, the San Francisco *Bulletin* says, contributed to establish a wholesome standard of conduct on the part of the young men. These young women have been among the cleverest students of the institution. They have carried off a large proportion of the prizes and honors, and they are working with great zeal.

PRONUNCIATION.

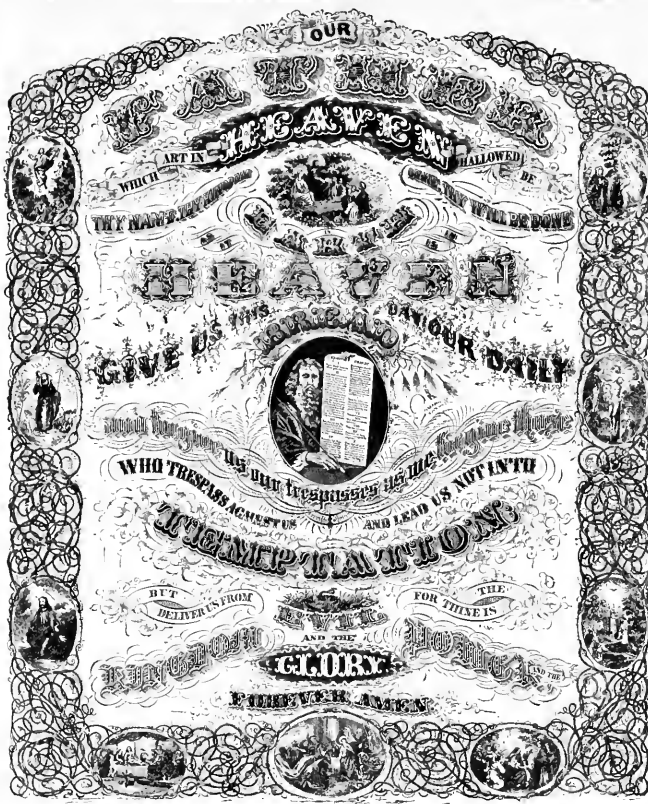
Maritime, combatant, exquisite, myths, Commensal, tynny, volubly, ethnos, Bismarck, gonaditis, mischievous, craft, Silhouette, symmetry, sincere, rough.

Admixtion, adloemen, women, facade, Althes, alarm, arouse, trade, Archangel, carroll, theravate, nique, Misconstrue, Parisian, precedence, critique.

Fer elapite, and, coitative, Is a bold candidate the burlesque should re-lieve.

A robust jactur, in a good magazine, Is seen chewing the grease of a poor man-darius.

American Educator.



The above cut was photo-engraved for Hill's Album of Biography and Art from a pen and ink drawing No. 30, created at the office of the JOURNAL. Larger copies have been printed by photolithography upon fine plate paper No. 23, one of which is given as a premium to every subscriber to the JOURNAL. Copies wanted to others than subscribers for fifty cents each.

There are now four hundred American schools in Turkey, which are attended by about 15,000 scholars.

Texas has appropriated \$150,000 for the purpose of erecting buildings for the State University at Austin.

A Sunday-school boy, upon being asked what made the Tower of Pisa lean, replied: "Because of the fanner in the land."

It is only a schoolboy who can enjoy bad health; and even he must have it laid enough to keep him out of school.

Teacher: "What does it mean to say that a person bears off the palm?" Boy: "It means that he takes the cake."

What is the difference between a fixed star and a meteor? One is a son and the other a sister.

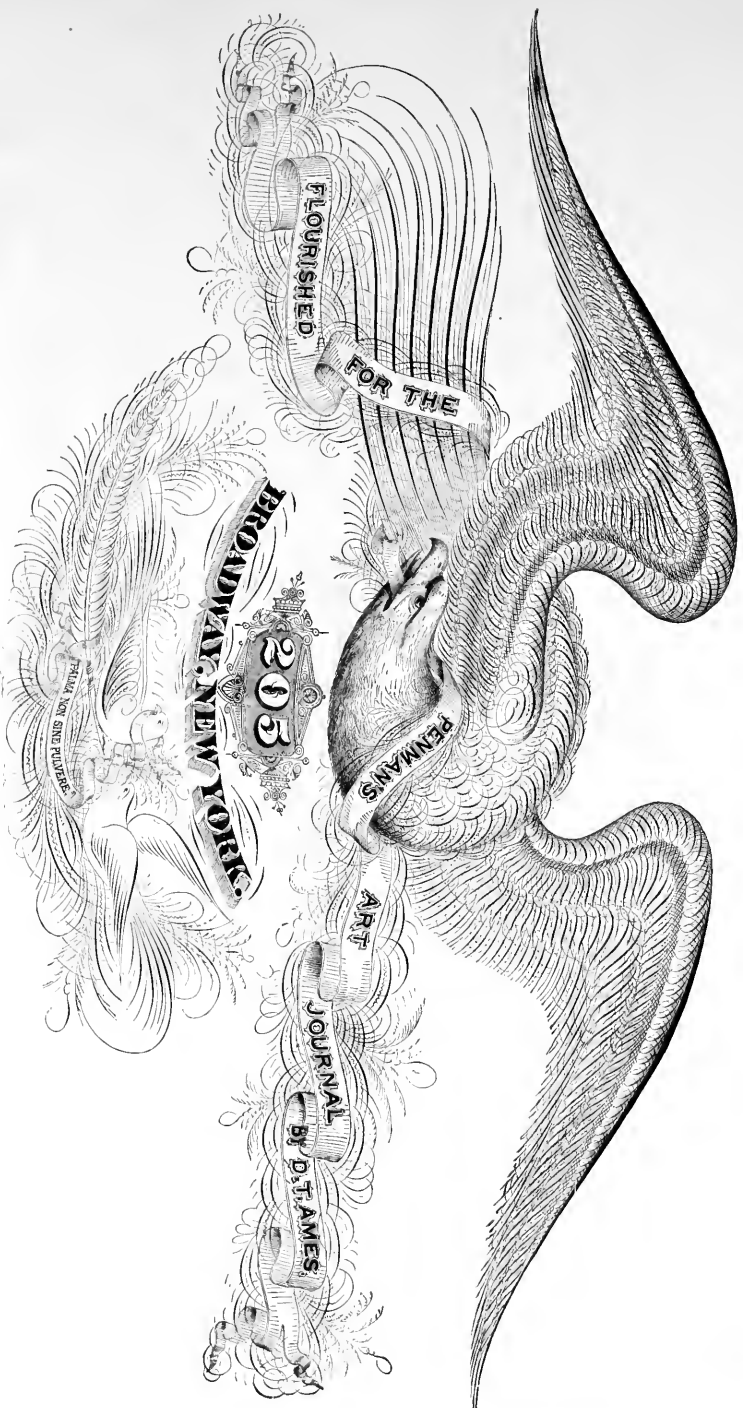
Teacher: "May I have the pleasure?" Mrs. Society: "O, Yes! Please!" What does "we" mean? Miss S.: "O, U, and L."

"Pins," said little Johnny, "have saved many people's lives." "How so?" asked the puzzled schoolmaster. "By not swallowing them," replied Johnny.

A Waterloo Sunday-school little miss was asked by her teacher: "What must people do in order to go to heaven?" "Die," I suppose," replied the little one.

A school teacher asked: "What bird is large enough to carry off a man?" Nobody knew; but one little girl suggested "a lark." And then she exclaimed: "Mamma said papa wouldn't be home until Monday, because he'd gone off on a lark."

Mr. Abbott is reported by the Portland *Advertiser* to have said at the Concord School, that "Actualty is the Thugness of the Hero." The *Advertiser* adds: "An ordinary person dislikes to set up an opinion against so high an authority, but sometimes it does seem as though Actualty is really the Heroeness of the Thing."



The above cut is photo-engraved from an original pen-and-ink specimen of our own design and execution: the size of the original is 23 x 48. We have the same photo-lithographed and printed upon good plate-paper 24x32 inches in size, and it is given as a premium, free to any subscriber or renewer of subscriptions to the JOURNAL. Copies mailed for fifty cents.



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To every penman, or general, including \$1, we will send the JOURNAL a year and not a cent for the "Garfield Memorial," 1924, "Lord's Prayer," 1924, "Plaintiff's Guide," 24x14, "Centennial Picture of Progress," 25x25, or the "Binding Ring," 24x25. For \$2.00, all four will be sent with the first copy of the JOURNAL.

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To the Marine Corps, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 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AT A REGULAR MEETING OF THE
Veteran Soldiers Association
OF THE
City of New York
HELD AT THEIR ARMS ROOM, NO. 73 LUDLOW ST. ON AUGUST 15 1881

The following Preamble and Resolutions were unanimously adopted

WHEREAS,
Captain Robert B. Moss,

AN HONORARY MEMBER OF THIS COMMAND
has at all times manifested an unusual degree of interest in its welfare bestowing able and efficient service, giving liberally for the promotion of all its objects by which he has placed
THIS COMMAND UNDER A DEEP SENSE OF OBLIGATION TO HIM, IT IS

RESOLVED

That this organization recognizes the many kind and efficient acts and the earnestness displayed in its welfare by **CAPTAIN MOSS**, a young soldier, of the present day in our organization composed as it is of men who did their duty to their country in the battle field when he was a mere child

he proved to us by his acts that he is thoroughly imbued with the spirit of
we therefore deem it a duty to render to him some token of the high esteem in which
HE IS HELD BY THIS COMMAND

BE IT FURTHER **RESOLVED** THAT THE THANKS
of this organization are due and are hereby tendered

Captain Robert B. Moss with the assurance that we shall consider his success our success, and sincerely hope to see him attain to a high eminence in his profession and be blessed with a large measure of happiness and prosperity.

RESOLVED

That a copy of the foregoing resolutions be suitably engrossed, framed and presented to
at such time place as the **Captain Moss** Captain of Co. may designate

- Hugh Dinnin
- Thomas W. Roberts
- William Sherburne
- Alexander Weatherbee
- Levi Dyer
- James H. Donald

COMMITTEE



- James T. Sheehan
- John C. Sherwin
- Thomas A. Wallis
- William A. G. Jones
- John A. Hogue
- Captain
- 19 Ward
- 21 Ward
- 22 Ward
- 23 Ward

The above cut was photo-engraved from original pen and ink copy, executed at the office of the PENMAN'S ART JOURNAL, and given as a practical specimen of engrossing and photo-engraving. Size of original, 22 x 28.

Penmen's Convention.

We invite attention to a communication in another column, from Robert C. Spencer, President of the Business-Editors' Association, in which he suggests that the penmen meet in conjunction with the convention of that Association. We are disposed to favor that plan, inasmuch as a large number of the most accomplished penmen are identified either as proprietors of or teachers in commercial colleges, and would be equally interested in the proceedings of both conventions. A special convention of penmen might be held immediately before or after the convention of the B. E. A., which would render it convenient for those who desired to attend the sessions of both associations.

We shall be pleased to hear from penmen relative to the plan proposed by Mr. Spencer, or suggestive of any other plan which they may deem preferable.

A Double Number.

In order that readers may be better informed respecting the character and value of the premiums which we offer with the JOURNAL, we have deemed it proper so far as was practised, to give fac-similes of them in THIS JOURNAL. Accordingly we have printed that double size, and there will be found in this issue reduced copies of four of the premiums, the fifth—"The Centennial Picture of Progress"—is too large to admit of the necessary reduction. It should be borne in mind, however, that larger prints of these works on fine plate paper present a far better appearance than can the smaller copies, printed on inferior paper, and on a common press. Either of the prints offered are fine pictures, and worth to any admirer of fine penmanship, more than the yearly subscription price of the JOURNAL.

Newspapers of the World.

It is estimated that there are published in the world about 20,000 newspapers, divided nearly as follows: In North America, 9,129; in Europe, including Great Britain, 9,000; in Asia, 267; in Africa, 50. It will be seen by this estimate that the Americans are decidedly the leaders in the newspaper world, there being on the average a newspaper published to every 6,000 of its people; while Europeans are supplied at the rate of a paper to each 31,000; the Asiatics indulge their propensity for news to the extent of a paper to every 2,000,000; and 4,000,000 of Africans possess their literary hunger with a single newspaper. No wonder that dissimulations go out from the New to the Old World.

Giving Credit.

It is the desire and purpose of the publishers of this journal to give the full and proper credit to all who contribute to its columns, and to all sources from which matter is selected. In some instances this has not been done, from the unknown origin of articles, they having been taken from old scrap-books or included in letters to the JOURNAL.

We hereby request all parties, including clippings for insertion in the JOURNAL, to note, when known, their origins.

To Advertisers.

We regret the necessity of calling the attention of many parties who have sent copy for small advertisements in the JOURNAL uncompensated by cash, to the fact that our terms for all advertising are positively cash in advance, and that it is entirely useless to send copy upon any other terms. Bills have been at once sent for such advertisements, and where not paid advertisements have been, and will be omitted from the JOURNAL.

Back Numbers.

All or any of the back numbers of the JOURNAL, since and inclusive of January,

1878, can be supplied. No number prior to that date can be mailed.

All the 48 back numbers, with any four of the premiums, will be mailed for \$3.25, inclusive of 1882, with five premiums, for \$4.00.

Exchange Items.

We acknowledge with pleasure the receipt of other exchanges and periodicals as follows:

The *Pennsylvan Gazette*, published by A. A. Gaskell, of Jersey City, N. J., is full of good reading.

The *Scientific News*, published by Mun & Co., 37 Park Row, is one of the finest illustrated, most attractive and valuable of our exchanges.

The *Pennsylvania Business College Journal*, published by J. N. Curry, of Harrisburg, is gotten up with rare good taste, and filled with interesting reading matter.

The *Students Journal*, published by A. J. Graham, 744 Broadway, is devoted principally to the interest of Graham's Standard Photography, and is one of the best edited papers among our exchanges.

What has become of the *Bookkeeper and Penman*. It is now some months since we have seen a copy. Has it gone where the "woolbline twine," or has it disdainfully skipped our sunset in its monthly rounds?

Brown's *Photographic Monthly and Business Journal* is a twenty-page paper devoted exclusively to short-hand writing, and is full of interesting matter. It is published by D. L. Scott Browne, 23 Clinton Place, New York, for \$2 per year.

Bengough's *Cosmopolitan Short-hand Writer*, Toronto, Canada, is a sixteen-page monthly magazine devoted to short-hand writing. It is well edited, speedy and interesting, and contains much valuable reading matter to those interested in shorthand. Mailed one year for \$1.

The *Universal Penman*, published by Sawyer & Brothers, Ottawa, Canada, for \$1 per year, is a sixteen-page monthly magazine, devoted to penmanship, photography, and drawing. It is well-edited, and it must be interesting and valuable to all persons interested in these subjects.

Pennsylvan's Monthly Eagle is a large four-page sheet devoted chiefly to industrial matters.

It starts off with a creditable degree of editorial skill and vim, and at the low price of thirty-five cents, or fifty cents with premium for a year, it is the cheapest publication that we know, and should be read by everybody.

The *Short-hand Business Journal*, by John B. Holmes, Laport, Ind., is one of the most reliable school journals that has ever come into our hands. His story of Melville Fairbank & Co., is a happy and truthful presentation of the value and necessity of a practical business education. Prof. Holmes ranks deservedly high as a practical editor, and especially as a teacher of short-hand. Many of the best short-hand reporters of the country are indebted to him for skillful instruction.

Minneapolis Weekly, Minn.

The School Journal, New York.

The Brooklyn Journal, Wilmington, Del.

The Human Appeal, Cincinnati, O.

The Occident, Berkeley, Cal.

Human's College Journal, Worcester, Mass.

The Second Century, New York.

La Voz del Nuevo Mundo, San Francisco, Cal.

Educational Review, Pittsburgh, Pa.

Davenport Business College Journal, Davenport, Iowa.

Great Western Business College Journal, Omaha, Neb.

Gager's Stationer, Teachers' Guide, Teacher's Institute, School's Companion, and The Alps, Sailors Magazine.



Jessie E. Hanson, of New Haven, Conn., writes a handsome letter.

C. N. Crandall is having good success teaching penmanship at Valparaiso, Ind.

Wm. McClave is teaching writing in the public schools of Scranton, Pa., and also conducting evening classes.

L. Fellers is principal of the commercial department of the University of the Pacific, he writes a good practical hand.

Fred F. Judd is teaching writing, and the commercial branches at Jennings' Seminary and Aurora (Ill.) Normal School.

L. Malarsen is teaching writing at the Sterling (Ill.) Business College. He is one of the best card-writers in the country.

The *Gulf Coast Progress* pays a high compliment to penmanship exhibited at the late Exposition, Atlanta, Ga., by Eugene Crichton.

E. W. Barnes, of Holyoke, Mass., recently favored us with a call, he is a fine, practical writer, and is now dealing in paper stock.

In our last issue we noticed "Maria's Compendium of Ornamental Art," giving as author, J. M. Martin, which was a mistake, it should have been C. L. Martin.

The *Tribune's (N.Y.) Morning Herald* speaks highly of the Business College lately opened in that city by H. C. Clark, and which has nearly one hundred pupils in attendance.

Messrs. Josh & Benish, proprietors of the Island City Business College, Galveston, Texas, are highly praised by the *Galveston Daily Journal* for their faithful and successful school work.

C. C. Cochran, who for several years has held the position of Prof. of Commercial Science in the city schools of Pittsburgh, Pa., is conducting a Business Night School in that city. Prof. Cochran is an accomplished and successful teacher of commercial branches.

O. C. Vernon, who has for some time past been teaching writing classes at Sigozier, Ind., is highly commended by the press, and was at the close of a recent course of lessons, the recipient of a very complimentary set of resolutions from the members of his class.



T. H. Metcalf, of Philadelphia, Pa., sends a superbly executed furnished bill.

An elegantly written letter comes from J. F. Whiteaker, Fort Wayne, Ind.

Mary H. Jenkins, public school teacher, in Pittsburgh, Pa., writes a beautiful letter.

W. P. Macklin, of St. Louis, Mo., sends a creditable specimen of lettering and drawing.

D. Clinton Taylor, in the U. S. Surveyors Office, Virginia City, Nev., writes an elegant letter.

A. G. Ward, Rock Island, Ill., writes a handsome letter, and includes several skillfully executed drill exercises.

Jas. Foeller, Jr., sends an imperial photograph of a very skillfully executed piece of lettering and pen-drawing.

G. R. Demary is teaching writing at Medina, N. Y. He encloses several creditable specimens of practical writing.

C. H. Peirce, of Keokuk, Iowa, sends a package of exercises in figures by 45 of his pupils, which are remarkably good.

J. W. Pearson, of Mercer, Ohio, writes a very handsome letter, in which he incloses several superior specimens of practical writing.

F. H. Hall, teacher of writing in Shields Troy (N. Y.) Business College, writes one of the most elegant letters received during the month.

A photograph of what appears to be a very finely executed pen drawing of a lion scroll and lettering, comes from G. T. Opfinger, Sharlington, Pa.

An elegantly written letter and several superior specimens of flourishing and drawing comes from L. A. Barrow, associate proprietor of Rockland (Mass.) Commercial College.

E. A. Morgan, Washington, Ind., who advertises by mail in another column, writes a letter in good style, and is highly commended by the press where he has taught classes.

C. C. Cook, a student at the Pennsylvania Business College, Harrisburg, Pa., sends a very handsomely executed specimen of flourishing and lettering, also of practical writing.

A beautifully written letter comes from Lyman D. Smith, teacher of writing in the public schools of Hartford, Conn., and author of "Appleton's Standard System of Penmanship."

Several well executed specimens of practical writing, and a skillfully executed flourish, was received from J. W. Harkins, a pupil at A. H. Hanna's Business College, Worcester, Mass.

S. Ed. Riley, of Colusa, Ill., who has just completed a course of instruction at Massachusett's Business College, Quincy, Ill., writes a handsome letter, in which the care and grace of movement displayed is quite remarkable.

An elegantly written letter comes from our friend, W. H. Duff, of Duff's College, Pittsburgh, Pa., which goes with his portrait, also included, into our scrap book where they can be seen and admired by all who may honor our sanctum with a visit.

M. R. Cleary, teacher of writing, Albion, Mich., sends a photograph of a finely executed piece of pen-drawing. The central figure, a female head, is exquisitely drawn, while the lettering and scrolling that surrounds it are in good taste, and well executed.

H. A. Munaw, with the Monmouth Publishing Co., Elkhart, Ind., incloses photographic copies of three very finely executed pen drawings, two of which are portraits of Lincoln and Washington. Mr. Munaw has also compiled and published a valuable little book of 112 pages, entitled "Fleisch's Readings," which is composed of selections from various well-known and popular authors. The work is sent by mail, in cloth for 50 cents, in paper for 30 cents.

Special Inducement.

To any person receiving a specimen copy of this issue, we offer to mail the remaining two numbers for 1881 and all the numbers for 1882, (in all, fourteen numbers of the paper), and a choice of four premiums for \$1.00. Give it a trial.

Carhart's Class-Book of Commercial Law.

Is meeting with almost unprecedented success as a text book in Business Schools. This is no more than it deserves. It meets a want long felt by teachers of short courses of Commercial Law. Such teachers who have not seen a copy, should send for it. Advertisement in another column.

A good handwriting opens new avenues for employment, and more frequently leads to business success than any other one accomplishment.

Show your "hand," if it is clear, legible, and rapid, there are plenty of places open you.



The above cut is photo-engraved from our own pen and ink copy. The size of the original is 27x40 inches. It has been photo-lithographed, and is printed upon fine white paper 24x32 inches in size, and is one of the five premiums, a choice of which is given to every new subscriber or renewer of a subscription to the JOURNAL. To any one not a subscriber it will be sent for 25 cents. The pen shading around the lettering was done with our patent shading T square.

Complimentary to the Journal.

As an evidence of the great popularity and universal appreciation of the JOURNAL, we take the liberty of presenting, through its columns, a few of the multitude of kind and flattering sentiments expressed on its behalf by the press and its patrons:

FROM THE PRESS.

THE PENMAN'S ART JOURNAL, published by D. Y. Amcotts & F. Kelley, 205 Broadway, New York, at the low price of \$1 per year, is undoubtedly the handsomest and best presented of its kind published in the English language. We have no hesitation in saying that three months' time before us are worth a year's subscription. It contains articles from the pens of several of the leading penmen and eminent calligraphers of the country, together with carefully selected master articles and notes of great interest to penmen and teachers. We heartily commend this excellent paper to all students, but especially to those in the commercial department of this institution, and ask you to turn to its columns at once and read our subscription. (The North Dame, Ind., & Scholastic.)

The September number of THE PENMAN'S ART JOURNAL is one of special interest and value. In this number the editor has furnished his readers with a most practical paper on "Ball Writing: Its Cause, Effect, and Correction." We have carefully examined this article and are fully convinced of its practical utility and value to good as well as poor penmen. It is of itself worth many times the price of the paper, and yet it is but one of many excellent articles which are freely and ably discussed in this portable issue. (The Bookkeeper.)

It is evidently edited by one who understands his business, who is not only a calligraphist himself, but who also knows how to get up matter for a really interesting paper for his readers' perusal. The low price of subscription should secure it a large circulation. (North Dame, Ind., & Scholastic.)

THE PENMAN'S ART JOURNAL is devoted to the practical and commercial in penmanship. It is an entertaining journal, being filled with much interesting reading matter aside from that pertaining to the art of penmanship, and completely "fills the bill" in its line. (Vt. Argus and Patriot.)

There is probably no man on the continent better qualified than Professor Ames to conduct such a periodical. The probations of his skillful pen are many and beautiful, and show that he is truly an M. A.—Member of Parliament, but Master of Penmanship. (Student's Journal.)

It is a splendid piece of paper annually, containing lessons in penmanship, for students of the first penmen, and carefully written articles on penmanship and the commercial branches, making it a good valuable and interesting journal. (The Teacher, Grand.)

It is the leading publication representing professional penmen, and an exceedingly attractive and helpful journal not only for all who would become good writers. Its numerous beautiful specimens are alone worth several times the cost. (Hartford's Messenger.)

It is a live, practical journal, devoted most exclusively to penmanship. It is profusely illustrated, and handles the most neglected subjects in a masterly manner. (Grand School Journal.)

It is a model paper in its mechanical make-up, and its contents are available to every penman and book-keeper. (My Maryland.)

THE PENMAN'S ART JOURNAL, of New York, requires no eulogy to recommend it. (Young Canada, Montreal, Canada.)

It is an exceedingly handsome monthly. (Boston Home Journal.)

It is a valuable publication. (Kansas City, Mo., Pioneer.)

FROM PATRONS.

Henry C. Spencer, *Superintendent Business College, Washington, D. C.*: "THE PENMAN'S ART JOURNAL is the medium of fresh news, useful information, latest lists of great calligraphic teachers and penmen, is a record in their profession, and a repository of beautiful and attractive illustrations of pen art from your own penmen, and others. Without thought of flattery, I say, however, I think you have the talent, breadth, tact, and spirit of good will requisite for the management of the JOURNAL."

How. Mr. Mayhew, *Detroit, Mich.*: "I have been more than interested in the successive issues of the JOURNAL from the first number. It seems to me to be filling an important mission. I trust it will render not only aid penmanship as an art, but that applied penmanship as a commercial branch, shall be its influence materially promote the interests of business education, whose great importance is not yet fully appreciated."

H. Russell, *East Boston, Col.*: "I am more than pleased with its fine appearance, and I earnestly seem that since we have at last got the right man at the helm, we shall have what has long been needed, a good penman's journal, for the benefit of all penmen."

C. R. Russell, *Chicago, Ill.*: "THE PENMAN'S ART JOURNAL, such a publication as the art which it advocates demands. It is able and beautiful, and should be in the hands of every teacher as well as student of the art."

W. G. H., *Augusta, Me.*: "Do written letters require postage at letter rates? Ans.—Yes; everything that is entirely in writing must pay at the rate of three cents for every half ounce."

E. H. W., *Atlanta, Ga.*: "Which is best adapted to left-hand writers, the back or forward slope? Ans.—We believe that the direct slope is the best and easiest to acquire and practice, and especially well that be the fact when one is deprived of the use of the right hand after having learned to write with it."

H. C. D., *Baltimore, Md.*: "In the execution of large specimens of pen-work, would you connect the use of a drawing board, or would you work with the sheet loose upon the table? Ans.—We should never execute any kind of pen-work without fastening the paper upon a drawing board; work can be done better and with greater facility."

D. C. J., *San Jose, Cal.*: "Is it practical to execute good business writing with the whole arm movement? Ans.—It is not. Writing so executed will lack precision, it will be slow, and will usually abound with flourishes; the whole arm constitutes a lever too long for proper control in common writing, and is adapted only to making large capitals, and writing upon a large scale, and off-hand flourishes."

We are regularly in receipt of the PENMAN'S JOURNAL, one of the most useful monthly publications upon the entire subject of penmanship to be found in the world. The artistic pen drawings that illustrate the pages of this superb periodical, are any one of them worth more than the subscription price. Teachers send for it by all means. Published at 205 Broadway, N. Y., price \$1 per year.—*Chrysicle (Pa.) Sentinel.*

"I don't see how you can have been working all day like a horse?" exclaimed the wife of a lawyer, her husband having declared that he had been thus working. "Well, my dear," he replied, "I've been drawing a conveyance all day anyhow."

Penman's Convention.

OFFICE OF RHENFELLS BUSINESS COLLEGE,
100 W. 4th St., N. Y., Oct. 1.

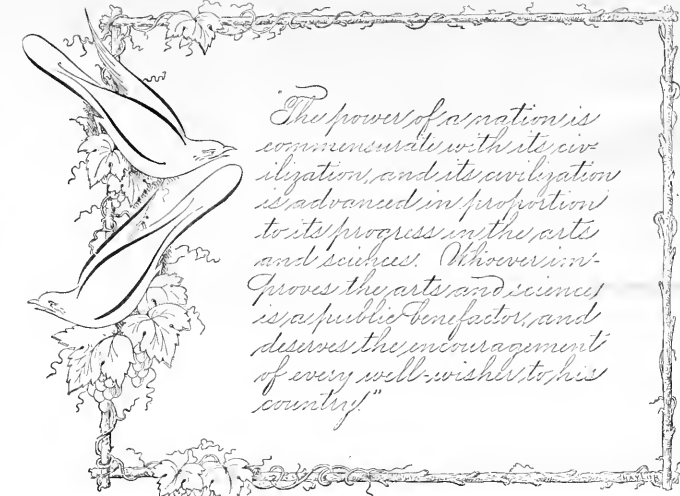
Editor PENMAN'S ART JOURNAL:—I notice that there is some agitation through your columns in favor of a disintegrative Penman's Convention. I am, I think, by no means indifferent to the best interests of a profession in which I have had the honor for some years to labor, and shall be glad to cooperate in all practicable ways for its advancement. It is possible that a strictly national Penman's Convention would be successful, and the best, all things considered, for that branch of art and education; but on that point I entertain grave doubts. It seems to me that a much better plan would be to organize a Penman's Section of the Business Educators' Association, to meet at the same time and place. In this way I think a much more general attendance and greater interest would be secured in both, and much mutual advantage would result.

The next meeting of the Business Educators' Association will be held in Cincinnati. The date is not yet fixed, but the last of May, or first of June, has been suggested.

As President of the Association, I venture to offer the above suggestion to my brethren of the pen, and volunteer my services in making such arrangements in their behalf at Cincinnati as will be most agreeable to them. What say you to this?

Fraternally,

H. C. SPENCER.



The above cut is photoreproduced from an original specimen executed by H. W. Shagor, Principal of the Portland, (Me.) Business College. Mr. Shagor has long held a first rank among the successful writers and teachers of the country.

It is fully illustrated, and is the very best of its class in America. This is the fifty year of the publication, and during the period it has earned a widespread and powerful influence in every department of penmanship. To the teacher it has given the experience and advice of the best masters. To the learner it is a guide and inspiration. To the artist it presents the most and best specimens of the art. We believe that anyone interested in fine and correct writing—and no one should be—in an any better invest a dollar than to subscribe for the JOURNAL. (Cincinnati's Monthly Breeze.)

It is one of the most carefully and best prepared papers in America, its typographical appearance is beautiful, its and the beautiful designs and fully detailed and illustrative of the art of penmanship are a credit to the publishers. Any person wishing to receive a long term of their experience and skill will find it well worth it for the PENMAN'S ART JOURNAL. (Hartford's Messenger, N. Y., Oct. 1.)

It has been on my table for some time, and I have found it on this subject for the past twenty years, and we have never yet anything to equal the PENMAN'S ART JOURNAL in artistic design, and valuable information in reference to general and commercial penmanship. (The Teacher, Ind., Col. Argus.)

It gives most practical lessons in penmanship. All its methods are explained in the most straightforward manner, and instead of the great amount of tedious analysis that has so often loaded the subject of penmanship, the JOURNAL gives simple, natural lessons. (The Penman, Kansas, Globe.)

No professional penman or aspirant for penmanship can afford to omit a single copy. The article is as from the pen of some of the best penmen in America. As for the engraving it is enough to say that Prof. Ames has charge of that department. (Emp. N. Y., Daily Press.)

It is a masterpiece in doing eight-page quills full of good reading on penmanship and other kind subjects. Those desiring knowledge in the art of penmanship will find much in the PENMAN'S ART JOURNAL. (Rhinehart, N. Y., Daily Journal.)

No better paper of the kind has ever appeared in this country. The circulation is large, it is becoming large and well distributed. It deserves and will do to give the hearty support of every enterprising penman. (Hartford's Messenger.)

It is fully edited and ably illustrated. Its editor, Mr. Ames, is a master in his profession, and will undoubtedly make the JOURNAL the best of its class and a valuable aid to all teachers of writing. (New York School Journal.)

THE PENMAN'S ART JOURNAL is an interesting and beautifully illustrated paper devoted exclusively to the Art of Penmanship. Mr. Ames, its editor, is a pen artist of much class skill. (The Enterprise, New York.)

It feeds and enriches a love for good penmanship and contains beautiful specimens of the art which should be seen and studied. (Kingston, Ont., Daily News.)

It is one of the most and most interesting publications we have had the pleasure of perusing in a long time. (Norfolk & Cape May, N. Y., Nelson News.)

It is a valuable paper for all the lovers of pen art, and throughout we can see the genius of Ames, which is saying enough. (Penman's Journal.)

It is beautifully printed and illustrated in its penmanship, and is a great value to every body. (New Haven, Conn., Daily Register.)

It is the only first class exponent of business education and the art of penmanship in this country. (Pittsburg's College, Neb.)

It is an excellent paper, filled with good, practical lessons in writing and pen drawing. (Macon, Ill. Journal.)

W. P. Rogers, *King's, Ohio*: "I can imagine nothing more elegant or better. It fulfills all those articles that desire old masters and Prof. Ames' and is rich in wholesome instruction, while its engravings are superb bits of art, not only of progress, but manner by the very creative hand and coming hand of genius and taste itself."

C. A. Bryant, *President of the Buffalo Business College*: "The JOURNAL is a beautiful gem, and so well filled with useful and happy matter, that I feel it almost a duty to subscribe my subscription. I need not express a hope that it will be a permanent success, for there can be no failure if you keep up the present standard."

G. A. Gaffney, *Buffalo, N. Y.*: "The variety of the excellent fine penmanship, pen work, penmanship, as well as the choice lessons, makes it an equal, superior, and one of its predecessors. No penman, old or young, veteran or beginner in the profession, can read this Journal without deriving great benefit."

J. W. Swank, *United States Treasury Department, Washington, D. C.*: "Your JOURNAL is a jewel. It is well bound, the most fully edited, and contains more real 'hard-pan' information in its columns than any paper of its class that has ever been published in this country."

J. S. Sawyer, *Principal of Douglas Business Institute, Ottawa, Canada*: "Your paper is doing a great work by keeping up a spirit of emulation among penmen. It is wholesome and absolutely harmless. No meddling questions will mess and cherish the abuses of the day."

S. S. Pack, *Ind. New York*: "You have shown the American pen art in a clear, and true, and even in a first class paper for the student of penmanship, in its point of appearance, and general adaptation to the pen, is not as well as by any publication in this country."



